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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 140 JANUARY 2012

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REVIEWED: RANE MP26 MIXER • CHAUVET CUBIX • AKG WMS 470
GEMINI UHF-5200 • STANTON SCS.4DJ • CRANE STAND PRO

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TURN TO PAGE 8

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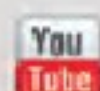
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TRACK ONE	You've Got the Power	Dan Walsh	6
JUICE	DJ News / MBLV16 Update		8
THE COMPLETE DISC JOCKEY	A View from Both Sides of the Podium	Stu Chisholm	12
CROWDPLEASER	Investing in Your Future	Mike Ficher	16
MIDWEEK MONEY	Building Relationships	Rob Johnson	18
VEGAS PREVIEW	Why Should I Choose You?	Steve Brazell	20
VEGAS PREVIEW	"Gifting" Music: A Victimless Crime?	Moses Avalon	22
FEATURE	Wrestling with Your Equipment	Ryan Burger	26
AHEAD OF THE CURVE	The Power of Lists	Michael Edwards	28
PLAY SOMETHING WE CAN DANCE TO	Movies and Music	Jay Maxwell	30
PARTY MUSIC PEOPLE	Marcia Griffiths: Reggae Legend Unites Through Music		34
YOUTH EVENT MASTERY	Hypin'!	Arnoldo Offerman	36
THE SPIN DOCTOR	Do Your Homework	Mike "Dr. Frankenstand" Ryan	38
INSIDE THE INDUSTRY	Tom Haibeck: Great Entertainment Communicator		40
THE DJ COACH	Getting a Fresh Start	Paul Kida, The DJ Coach	42
PRODJFILE	David Louis: Dave's Dynamic Way		44
INSIDE THE INDUSTRY	American DJ's Alfred Gonzalez		48
WEISZ ON THE WEB	Email Your Way to More Business	Jim Weisz	50
EDJ WORKSHOP { NEW COLUMN! }	Rackmount vs. Laptop	Richard McCoy	52
EYE CANDY	Chauvet Cubix: Cubular Combo	William Burkett	55
SCOOP	Gemini UHF-5200 Wireless: A Solid Signal	Marc Andrews	56
SCOOP	AKG WMS 470: Built-In Convenience	Marc Andrews	56
SCOOP	Rane MP26 Mixer: A Fresh Rane Falls...	Brad Dunsbergen	57
E-BEAT	Stanton SCS.4DJ: Computer Included	DJ Kryspi (aka Will Gordon)	58
E-BEAT	Crane Stand Pro: Raising Crane	William Burkett	59
GITOMER ON SALES	Looking Forward	Jeffrey Gitomer	60
GUERRILLA BRIEFING	Marketing's Greatest Ally	Jay Conrad Levinson	62
BUSINESS CHOPS™	Your Best Source of Referrals	John Stiernberg	64
ADVERTISERS			65
THE LAST WORD	Right or Wrong Answer?	Jason Weldon	66

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So to you, and all those who put in the effort, the time, and the dedication it takes to achieve real and lasting success, you have our admiration and our support. We'll see you at the gig.

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You've Got the Power

There's basically one way to get somewhere in your vehicle, a sequence that is always the same: Turn the key to start the engine, put it into gear and press the accelerator. If you have the right key and gas in the tank, your good to go.

When it comes to figuratively "revving up" your DJ career, however, you have a lot of different ways to approach the challenge. You're not limited to one way; in fact, getting into a single-minded kind of rut is probably why most of us NEED to tune up our creative vehicles and give our selves a push in a new direction.

In this issue of Mobile Beat, we offer a variety of angles on putting some power back into your DJ engine. Mike Ficher talks about making a new investment in your primary asset: yourself. Building new relationships with others, in order to build more business, is on Rob Johnson's mind as we start another year full of mid-week money opportunities. Steve "The Hitman" Brazell, who will be sharing his branding secrets at February's Mobile Beat Vegas show, pushes us to truly differentiate, not just pay lip service to the idea of being different from your competition. Publisher Ryan Burger chronicles one way MB's production arm has revved things up, by joining with a regional wrestling group for mutual benefit.

In the realm of music, Michael Edwards points out the latent power in your DJ software to create playlists that will make you more efficient and make gigging more fun. Jay Maxwell looks at the movie-music relationship and offers a key tip for staying ahead of the hits. In the category of "getting on the right side of the law"—always good way to improve your business—industry legal expert Moses Avalon lays down the truth on giving away music to clients. We also feature a great interview with a Top 200 resident, Marcia Griffiths. The positive vibes you'll feel coming of the page just might be enough to brighten up and power up a dark, dreary winter day.

All this is an a lot more is on tap to help you move with power into 2012. Rock on!

Dan Walsh, Editor-In-Chief

Mobile Beat

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www.mobilebeat.com

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What's Your Favorite Song?

Every DJ's got one: an absolutely, positively favorite song that they just love to play whenever and wherever they can. As a company founded by DJs, American DJ knows all about the pull that favorite songs have on our hearts. That's why the company is sponsoring a video contest that invites DJs to talk about their favorite songs for a chance to win some really cool prizes like a Micro Hypnotic and more.

Entering the American DJ My Favorite Song contest is simple. DJs just have to pick up their video cameras and tell ADJ's contest master Brian Redd why they're so crazy about their favorite songs. Is there something about the song that just makes you feel you can do anything in the world? Does it get you in touch with your deepest feelings? Is there a history to it? Maybe there's something about the melody that seems to work magic over any crowd. Or perhaps it's a go-to song that always gets people up on their feet and dancing.

"Whatever song is your favorite, tell American DJ what it is that makes this song so special to you and your performance," says Redd. "Then also tell us which American DJ lights you feel would bring out the best in your favorite song. You don't have to own the actual ADJ light or buy one, in fact no purchase is necessary to enter this contest; all you have to do is tell us which effect would make this special song even more extra special."



Video entries can be funny, warm, simple or rich with special effects, as long as they aren't over five minutes in length. Videos should be submitted to American DJ through Brian Redd's YouTube channel at <http://www.youtube.com/briansredd>. The contest is open to all DJs from anywhere in the world.

Videos will be judged on their quality and originality, so DJs are encouraged to let their minds and creativity run free and tell the world about the songs that move them most.

No lewd or offensive videos will be considered; neither will videos that demean any ethnic, racial or religious group nor videos that endanger any person or animal. The deadline for submitting videos is March 16, 2012, midnight, Pacific time. Only videos submitted through the Brian Redd YouTube channel by the deadline will be considered. For full contest rules go to www.americandj.com/PressDetail.aspx?ID=396.

The ADJ "My Favorite Song" contest includes some great prizes:

First Prize is an American Audio VMS4.1 MIDI Station; an Arriba AS-190 MIDI Controller Gig Bag; an ADJ Micro Hypnotic; an Arriba Cases AC-60 Gig Bag; two Mega Bar 50RGB RC; an Arriba Cases AC-205; plus 500 ADJ Advantage Points.

Second Prize is an American DJ Mega TRIPAR Profile; four Accu-Cable 10-ft. DMX Cables; three Accu-Cable 10-ft. IEC Extension Cords; an American DJ RGB3C Controller; an Arriba Cases AC-140 Gig Bag; plus 100 ADJ Advantage Points.

Third Prize is two American DJ Flat Par TRI7; two Accu-Cable 25-ft. DMX Cable; an American DJ ADJ LED RC Wireless Remote; two Arriba Cases AC-117 Gig Bags; plus 100 ADJ Advantage Points.

Six runners up will also receive American Audio color headphones (their choice of color) as prizes.

For more information go to www.americandj.com.

DJUniversity

Presented By:



Among the latest articles at DJ University, you will find :

Dressed for Success or Fashion Train Wreck?

By Geoff Short

...Everyone knows you never get a second chance to make a good first impression. We know that, in general, our appearance is our very first calling card. But as DJs concerned with being great entertainers, MCs and hosts for our clients, our wardrobe and appearance can also be a vital part of the overall entertainment experience. Like it or not, we are a physical part of the layout and look of the room...

For the rest of this, and other great articles, go to

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Exciting Exhibitor Additions

Just before press time, the following exhibitors signed on for MBLV16: Odyssey Innovative Designs, Show Solutions, Wedding Entertainment Directors Guild, Graffiti Spray, Irradiant/Neon Neon, BPM Entertainment/Graffiti Party, Send Out Cards, AudioBlade Productions, and Breakthrough Marketing.



DJ Flip and John Donovan

Warming up for the Sensational System Giveaway on Thursday, Feb. 9th at Mobile Beat Vegas, DJ Flip and John Donovan the Party Percussionist are performing a set comprised of Top 40 and old school tracks. DJ Flip will showcase his cutting-edge turntablism, featuring advanced cutting and scratching, along with John Donovan's dynamic application of precision corps-style "rudimental" drumming to augment the music.

UplightCovers.Com Nightclub Experience

UplightCovers.com is hosting its first annual product launch party, FREE to ALL MBLV16 attendees before 11:30pm. This Nightclub Experience will take place Wednesday night, Feb. 8th, 2012 at Gallery Night Club inside Planet Hollywood. Happy hour is 9-11 with fantastic drink specials. To receive your FREE wrist band please visit UplightCovers.com's booth inside the trade show. Or, come to the seminar on "Changing Your DJ Company to Production Company".

VEGAS UPDATE

The *Wrecking Crew* Comes to MBLV16

The 2012 Mobile Beat DJ Show and Conference is excited to announce an exclusive showing of the award-winning documentary film, *The Wrecking Crew*. It's the story of the Los Angeles session musicians in the 1960s who helped create so much of the classic music of that period, many titles that continue to be part of today's mobile DJ repertoire.

The Wrecking Crew played on hits for the Beach Boys, Elvis, The Byrds, Frank Sinatra, Nancy Sinatra, Sonny and Cher, Jan & Dean, The Monkees, Gary Lewis and the Playboys, The Mamas and The Papas, Tijuana Brass, Ricky Nelson, Johnny Rivers and were the key bricks in Phil Spector's Wall of Sound. The amount of work that they were involved in was tremendous.

They were also involved in groups that were "The Milli Vanilli's" of the day. A producer would get the guys in and lay down some instrumen-

tal tracks. If it became a hit, they would record an album and put a group together to go on the road. This happened many times, with groups like the Marketts, Routers, and T-Bones. The next day they

would do the same thing and call it another name. Same musicians, but different group moniker.

Renowned musicians who have seen the documentary have raved: "The Wrecking Crew is the best documentary yet about the recording scene," said Steve Miller. "I loved it."

Elvis Costello said it's "a wonderful, touching and...hilarious film about the unsung stars of so many records that you carry in your heart."

The American Federation of Musicians says the film may one of the largest soundtracks of any film in history, and as a result, the cost of licensing the music for the film is estimated at more than \$300,000. According to Producer and director Denny Tedesco, "The cost of licensing the music is the only reason the film has not been released; but quitting was never an option. So the next mission was to raise the final funds to help pay for the licensing." Tedesco came up with a unique solution: make *The Wrecking Crew* a non-profit, raising funds through private showings.

On Wednesday night, February 8, at 7PM, all MB show attendees are welcome to watch this film about the music they still play, and the legendary group of musicians behind much of it, forever known as The Wrecking Crew.



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A View From Both Sides of the Podium

A FAIR AND BALANCED VIEW OF MBLV REALITY

BY STU CHISHOLM •

When my book *The Complete Disc Jockey* was launched, I was asked to present a seminar that tied in with some of the concepts within its pages. Titled, "Supplement Your DJ Income... WITH DJ INCOME!", it was included in MBLV as a bonus seminar for early arrivals. The bonus seminars came as quite a surprise to a lot of the attendees and more than a few who came to my presentation came up afterward to express their thanks and maybe have me autograph a copy of the book. (A very surreal experience!)

I opened my presentation by telling my audience that it would not be a big commercial for my book, but rather a supplemental seminar that would enhance and expand on what I had written. A lot of hard work went into that seminar and I knew that I had achieved my goals. While I had spoken many times before at events back home, MBLV was my very first speaking appearance at a major expo. It would lead to my being invited to speak later that year on the DJ Cruise and again early the next year at the CDJA (Canadian Disc Jockey Association) show in Canada.

NO WORRIES, MARK FERRELL!

My brief career as a seminar presenter was encouraging, and I also liked the idea of simply showing up, putting on a show, giving people a good experience and not ever having to play a single

tune or set up a single light! But I've never wanted to be the next Bill Hermann or Mark Ferrell. I was, am and always will be a DJ first and foremost.

When the conference began in earnest, I was allowed to slip back into the crowd in near anonymity and enjoy the other presentations offered by the more seasoned professionals that Mobile Beat had lined up. Along with the educational feast, I frequently



made my way to the dealer's room. If you have been to a Mobile Beat show and spent way too much money there, you aren't alone! The bargains were so off-the-charts awesome, I just couldn't say no. Also impressive was the sheer amount of... STUFF. The free swag being passed out by the various vendors was worthy of a Hollywood awards party, which I found pretty impressive, since the economy was all anyone could talk about. All in all, I went home feeling that both my public speaking side and my entertainer side had both served and been served well.

THEY DON'T CALL IT "THE NET" FOR NOTHING

The afterglow soon faded when I was confronted by the chatter on the internet. (The specific forums shall remain nameless.) Apparently no one who was posting that day had attended my seminar, yet that didn't stop them from criticizing it...as one big

*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*



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Mike's writing certainly is sharp: He wields his pen as well as a swordsman or a machete-wielding explorer hacking his way through the jungle...It slices with clearly-spoken truth and wry wit that might sting some of the actors in this industry's theater of the absurd, but for the general reader, will make this trip through Mobile DJ history an enjoyable journey with an entertaining guide.

Dan Walsh, Mobile Beat Editor-in-Chief

A Different Spin

The Evolution and Revolution
of the Mobile DJ

Michael Buonaccorso

The "shock and awe" inside look
at the Mobile DJ industry... a
no-holds-barred history of the
strange development of a unique
entertainment phenomenon

commercial for my book! It seemed like everyone had the idea that I was just there to “sell something.” They repeated this whenever discussing any of the presenters who happened to have a book or DVD out at the time.

Now, I won’t lie; I had spent the better part of a year pouring some 30+ years of my experience and insights into my book and had high hopes that it would be a popular item at the show. A paycheck is certainly nice, but when you work that hard on writing something, you just want it to be read. That sentiment was a tough sell to the online posters, who then demanded that I “just give them a copy,” as if books somehow got printed by magic, without a huge investment by a publisher.

WHO ARE YOU? WHO, WHO? WHO, WHO?

Another recurring topic that irks me to no end: DJs questioning the qualifications of speakers that Mobile Beat brings in. “They just

sands of dollars. It is ludicrous to think that “just anyone” would be handed a deal if they don’t have a solid concept and proposal.

The DJ profession is different from many others. A course on “DJ 101” is virtually absent from most college curriculums. Some enterprising DJs and/or companies have started DJ trade schools and there’s also the very informal “DJ University” online, but as of yet there is no universally recognized diploma, certification or academic credential that bestows the title of “professional DJ.” There is also no law against anyone buying some gear, grabbing some music and setting up shop as a DJ. (As opposed to just anyone buying some medical gear and setting up shop as a doctor.) The vast majority of disc jockeys get their training through a multi-op company or learn as I did; by scoping out bands, chatting-up other DJs and a lot of trial and error. I would ask the critics this: How long must someone work in a field and be successful before they’re considered not only a professional, but an expert?

I don’t know the answer to that question, but did I mention that I have more than 30 years of experience? I performed my first gig in 1979 and have supported myself as a full-time DJ since 1985. In nearly any other field, such a feat would get you on an advisory board, a national council, or have corporations head-hunting you as a consultant. But not the DJ industry. We’re different there, too.

Big experience and accomplishments are still not enough to take the stage at a Mobile Beat show. There’s one more hurdle a potential speaker must vault: THE man, when it comes to booking presenters, show producer Michael Buonaccorso. An industry expert in his own right, his job is to vet each presenter personally. A proposal must be submitted, topics ap-

proved and the speaker must have a time-tested track record or other similarly impressive credentials.

MBLV16

With all I learned from my experience on both sides of the podium, I can only boggle at the caliber of this year’s presenters. Each year, the industry’s current movers and shakers, along with the legendary superstars equipped with new and exciting presentations, gather together for what has become the premier show and conference for the mobile DJ world. Each year builds upon the last, so it’s no joke when you see the ads saying that MBLV16 is the biggest and best DJ event yet. I invite you to go and see for yourself! Oh, and while you’re there, be sure to buy a copy of my book.

Until next time, safe spinnin’! **MB**



let anybody give a seminar!” Now, a novice DJ could be forgiven for spouting such a question because they don’t know the names and accomplishments of the people they’re seeing. What struck me as funny, though, is that the DJs in the forum seemed to think that presenters should have some tangible accomplishments. Hey, isn’t writing a BOOK an accomplishment? (If you don’t think so, try getting a publishing deal sometime!) BUT...if you have a book, then you’re “just there to sell something.” I don’t think my forehead will ever recover from all of the slapping it got from that twisted bit of logic!

The reality is that a book deal isn’t just handed to anyone. I confess that it may have been just a bit easier for me because I’d been a columnist for Mobile Beat for nearly five years and the publisher of my book also publishes this magazine. But even a small run of a small book can cost thousands, and even tens of thou-



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Investing in Your Future

A HOT TIP ON THE BEST INVESTMENT VEHICLE TO A BRIGHTER TOMORROW

BY MIKE FICHER •

In analyzing an investment, financial advisors often focus primarily on the yield—the income return on an investment, in the form of interest or dividends received from a security, bond, certificate of deposit, or other investment vehicle.

Typically, yield is expressed as a percentage based on the investment's cost, its current market value or its face value. Yield is tangible—the interest or dividend is received in the form of cash, check or a direct deposit. In looking at your mobile business, what is your yield?

Unlike an investment in a security or bond, yield on an investment in the mobile trade might be a bit more nebulous, because payout is not measured in interest and dividends. When we track our business spending, in what ways can we view certain expenditures as investments?

Rent, utilities, fuel, music, and cell phones are expenses for operating on a day-to-day basis. Simply, these payouts are the cost of doing business.

However, when you purchase equipment or software, that may be considered an investment. For instance, when you elect to buy a game system to enter that interactive segment of the mobile entertainment market, the yield can be measured by the number of engagements performed with the system as either the prime or secondary draw. Engagements booked without using the game system are eliminated from that equation.

Similarly, when you purchase video equipment to enhance your on-site presentation, you may be able to measure the yield based on the number of gigs booked because of the presence of the visual elements.

Yet with technology leveling the playing field and constantly changing the dynamics of the business, are video or software really an investments or, in the contemporary mobile world, just the costs of staying competitive—of staying in business?

If asset purchases are merely the cost of staying competitive, is there an investment that can truly return a generous yield?

Timpani roll...Joe Cipriano cue: In a world where technology changes the game every hour, where clients may have equipment as good as a mobile entertainer, where the playing field is leveling every single day...the best investment you can make in the mobile entertainment world may be in...YOURSELF.

LIFE IS A CABARET

Consider this: The client isn't renting the equipment—they are hiring YOU.

So what investments in yourself might offer the best yield?

Classes, workshops and performance experience in acting, voice, comedy, and dance will help you develop confidence that you can handle any situation, and provide you with more tools to offer your clients. Attendance, active participation, and attentive absorption at national workshops and conventions will enhance your ability to learn new games, enhance existing skills, identify current trends, and determine what personal areas require additional development.

At the core of the business is entertainment. While "human jukeboxes" are still in demand, increasingly, clients harbor high expectations of the performance abilities of mobile entertainers. When a client can program an iPod and buy a couple of powered speakers to fill a room with music, or pipe in a satellite service, your basic skills package of vast musical knowledge and mixing skills may not provide a compelling enough picture.

GROWING YOUR PORTFOLIO

Acting: During an event, you may be called upon to play many roles—gracious host, energetic interactive performer, able dancer, skilled emcee. The key word here is

"role." That doesn't mean you feign sincerity. Rather, you embrace the role and actualize the situation. Consider acting classes as a way to build your ability to interpret the various roles you must play at an event. Learning how to project and employ your voice to indicate emotions, command attention and communicate effectively will be enhanced via acting classes. Check out your local community theater, recreation center or college for acting classes.

Comedy: Charlie Chaplin once asserted, "All I need to make a comedy is a park, a policeman and a pretty girl." Mobile entertainers sometimes work with quite a bit more material, but act with much less confidence. Comedy is about timing, relevant material, timing, delivery and timing. In the mobile entertainment biz, successful comedic bits also encompass tastefulness, tact and client-centered preparation.

Classes in improvisational and sketch comedy will help you develop a stronger sense of timing, character development, and appropriate material employment. Improv comedy also offers the benefit of learning to work within a team framework to optimize success. Check out your local weekly newspaper, the regional phone directory, search the web or quiz your local theater about comedy, particularly improvisational, classes.

Dance: No one is expecting a budding Fred Astaire to emerge from a mobile entertainer. But dance training will not only provide a potential additional skill to call upon, but also knowledge of the field will help with appropriate music programming, and your physical presence at an event. Posture can speak volumes to guests, and how you move around a floor can exude confidence, communicate indifference or impart disdain.

Dance classes will help with posture, grace, footwork, physical presence and, perhaps, encourage you to effectively incorporate dance elements into your show.

Increasing your yield in a very competitive mobile world may be daunting. Where best to invest? How about yourself? You might be surprised at the yield! **MF**



Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.

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Building Relationships

CONNECTING WITH PEOPLE WHO NEED YOU

BY ROB JOHNSON •

I did two shows on January 7th. One was 90 minutes of my interactive fun and game show and the other was 60 minutes of the same type of interaction. My rate for the two shows was \$4080. As I was driving home wondering how I was fortunate enough to get paid that much money in one night to have a great time, it hit me. I have built the relationships.

ALWAYS READY TO CONNECT

Everywhere I go I am working. Every time I meet someone I am paying attention to see if they need something I offer. Every show I perform has prospective clients in attendance. They all have people who have sons and daughters getting married. They all have companies that are looking for entertainment for their holiday parties. They have people involved with reunions, churches, schools and fund raisers. It is important to pay attention.

I was recently flying home from Las Vegas, and the woman sitting next to me happened to be the CEO of a fairly large company. After some small talk, she seemed very curious about what I do to make a living. By the time we landed she had requested a card and was going to "have her assistant call me." I don't know if that will happen, but I know I will be following up with her.

I have built relationships with DJs and entertainers all over the world. One of them even got me a booking in Hawaii (thanks again Chuck) and enabled me to have a wonderful trip with my family. Many people look at



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.

other DJs as "competitors." I don't. I look at them as opportunities. If I build a great relationship with them there is a good chance that at some point they may refer me. I am always looking for people to network with to improve my company.

Every time I do a show it is my goal to do such a great job that anyone in attendance will re-

member who I am, if they ever hear of someone looking for my type of entertainment. I make it a point of developing rapport with the staff at banquet facilities where I perform. Some entertainers take the attitude to their events that "I am the expert and we will do it MY WAY." Anyone who knows me knows I am plenty strong-willed and opinionated. It is my opinion that the better job I do at building relationships, the more quality events I will book.

SMALLER GIGS AS BUILDING BLOCKS

I do A LOT of midweek events. While I did do a \$2000 show for 90 minutes on a Thursday a while back, weekday gigs at that price are rare. It is the smaller, lower-paying gigs that I use to build relationships. I have done events that many would think are "bottom feeder" or "bargain basement" gigs. Yeah, I admit it. I am not too proud to take an event for \$400 for an hour or two on a weekday.

I can't put a number on how many times I have performed at a midweek event and met or impressed someone enough to get a more lucrative event for a future date. The best way for me to book awesome events is to get out there in front of people and show them WHY they NEED to book me. I hear a lot of people TELLING someone why they

It is my opinion that the better job I do at building relationships, the more quality events I will book.

are good at what they do. I prefer to SHOW people what I can do. Not everyone will like my style. No problem. Maybe one of the other entertainers I have built a relationship with will be more suited and I can pass the potential booking on. (I told Chuck in Hawaii I would repay him by booking a show in North Dakota for him but for some reason he hasn't taken me up on it.)

I travel a lot for DigiGames. I have met hundreds of DJs and entertainers around the world. There are THOUSANDS of "DJs" around. There are full-timers and part-timers. Professionals and hobbyists. I even know a lot of people who do another PROFESSIONAL JOB while working as a part-time hobbyists. Most of them probably won't read this. Many of those that read this won't agree or care. I am fine with that. If you get something out of it, I have done what I set out to do. I've built a relationship with YOU! Every month I get contacted after someone reads this Midweek Money article and they want to tell me how it has helped them. That is what it is all about. Just like booking events, I know I can't please everyone. If I can please the right ones I will be successful. Hope you have a great 2012. **MB**

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An augmented excerpt from the book *Clear! The Simple Guide to Keeping Your Business Alive and Kicking*

Now that you've figured out what you do, what problem you solve, and that you think there is a market for it, you make money only when someone chooses you and pays you for your product or service.

Sounds obvious enough. So why do most individuals and companies get it wrong? Because they don't give their customers a clear reason to choose them first.

Competition is a fascinating thing. When companies and individuals compete, rather than differentiating their offerings, they become more similar. Company A decides it will stay open late. Company B stays open late. Company A offers bigger. Company B offers bigger. And the process goes on and on until it is very difficult to tell Company A from Company B at all.

For example, what's the difference between Verizon and AT&T in terms of their pricing plans and minutes? The real difference is the perception of reception. I found humor in the irony of buying an AT&T M-Cell to boost reception in my Manhattan apartment. I bought an AT&T product built to solve the problem of its first product. It didn't, and for the record AT&T sucks in New York.

What's the difference between the Wynn Hotel in Vegas and the Bellagio? The Venetian Hotel and the new Aria? There may be subtle differences, of course, but with room rates being similar, the differences are not obvious, and the reason to choose one over the other is

Why Should I Choose You?

BY STEVE BRAZELL - HITMAN, INC. COMPETITION REMOVAL™ •

not clear. This is how businesses become commodities. I believe Las Vegas hotels are commodities, and that most purchases are made on price rather than preference. This is a very bad place to be.

So why should someone choose you over your competition? What makes you different? Are you the obvious choice? Are you preferred? If you don't have a clear difference, you better have a low price and be prepared to live off low margins.

Luxury brands are good studies of preference. Luxury goods are purchased by individuals who can select from many different brands, with price rarely being the deciding factor.

Here is how it works. All humans need purpose and identity. It is important to each of us to brand ourselves, even if we are doing it unconsciously. We want to stand out or fit in, depending on our personality. What we buy helps us define who we are.

If you've ever bought an automatic watch, you know they keep crap time. They need constant winding or swinging of your arm and lots of TLC. But no one buys a Rolex because it keeps better time than a Timex. We buy a Rolex because it tells the world we are successful enough to buy a Rolex. We drive Bentleys not because the ride is so much better than a Benz, but because it tells the world who we are and where we fit in the social food chain. We stay at the Plaza, eat at Le Cirque and put on our Salvatore Ferragamo shoes because it defines our personal brands to the world.

Apple is one of those brands that helps define our personal identity. Despite the fact that the new iPhone's antenna doesn't work, they are selling like hotcakes. Why? Because associating yourself with the Apple brand makes you cool. Cool people use Apple products,

business people use BlackBerrys, and geeks use Droids. What does a Nokia phone say about you? What about a Motorola? Not much.

So why should someone choose you, or your product or service? If the boss chooses you for a promotion, does it make him look good? If people choose your product or service, how does it help define who they are? Does it fill a need? Is it simple and obvious? Does it make them look smart?

Perception is reality. Is the iPhone really any better than a Droid? Probably not. Do we buy a Ferrari so we can race around the streets? Not likely. But we choose to associate ourselves with brands that help define us. The power of association is not to be ignored. Politicians want to associate themselves with celebrities and rock stars come election time. It's good for their image, and especially helpful with certain demographics. We want to be perceived as smart and successful. Leading brands help us do that. Typically, the best position you can have in the mind of your customer or potential customer is the "leader." Leadership is safe. It means more people choose you,

and if more people choose you, you're the safe choice. Most consumers are averse to risk; they want to know what the crowd is doing.

Others want to do the opposite.

For mobile professionals you need to make a decision: Are you the Armani, Banana Republic, or Gap of DJs? Your logo, website, photos, business cards, availability and pricing should reflect your position in the market. And your clients need to fit your positioning. Can you be the leader? For example, can you be New York's #1 DJ? Maybe not. How about The Upper West Side's? Maybe. Try and carve out a niche that you can lead.

You need to know who you are and what you do in order to make sure you position yourself correctly for your customers. That is the best way to become the first and obvious choice in your market.

*Clear takeaway: Write down a reason why I should choose you—and it better not be price! For example, "Manhattan Lighting and Sound" tells me what you do, but "Manhattan Lighting and Sound—New York's Leading Lighting and Sound Services" gives me a reason to use you: trust. "Dark Knight DJ—Voted #1 by NYC Voice Magazine!" gives me a reason to use you. Write down what you do and give me a reason why I should choose you. **ME***

Carve out a niche that you can lead.



Steve Brazell is one of America's top marketing and branding experts. He helps Fortune 500s, start-ups, small-caps, celebrities, and individuals make more money by communicating their brand stories better. Some of his clients include; IBM, Wingate, Century 21, Kevin Costner, Coldwell Banker, Keyshawn Johnson, Warner Brothers and Walt Disney. He is the founder of Hitman, Inc., a Competition Removal™ firm with offices in New York and Vegas, and the author of Clear! The Simple Guide to Keeping Your Business Alive and Kicking.

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Last week I was at a bar mitzvah for cousin number 612; it was the usual bad food and geeky Hava Nagila dancing, but since I was going to be speaking to a packed room of DJs in the near future at the annual Mobile Beat conference in Las Vegas, I decided to pay closer attention to that person behind the laptop.

After countless toasts the party was dying down and I noticed something that made me want to upchuck my matzo ball soup. The DJ handed the honoree's dad (who is fronting the bill for this \$10,000 rite of passage) a CD. And what do you think was on that CD? The music played at the party. I moved closer, about to whip out my artists' rights advocate card and lay a speech on him, but as I neared I overheard what the DJ was telling the Dad: "I'll have the video done in a week and send you the DVD."

A DVD? You mean a DVD with video of the people dancing to MUSIC? Music that is not licensed for CD distribution? know, it's done every day, and always with a good intent: to give the client that special sense memory of the event, to teleport them back via the music-of-the-moment, any time

Are DJs, by engaging in this practice, actually helping to destroy the very art form that permits their existence?

they want.

But is giving a client a mix CD of the event they in fact paid for, legal? And if it's not legal, is it victimless? Or are DJs—the greatest lovers of music I can think of—by

"Gifting" Music: A Victimless Crime?

WHO REALLY PAYS TO SAY THANKS FOR THE MEMORIES?

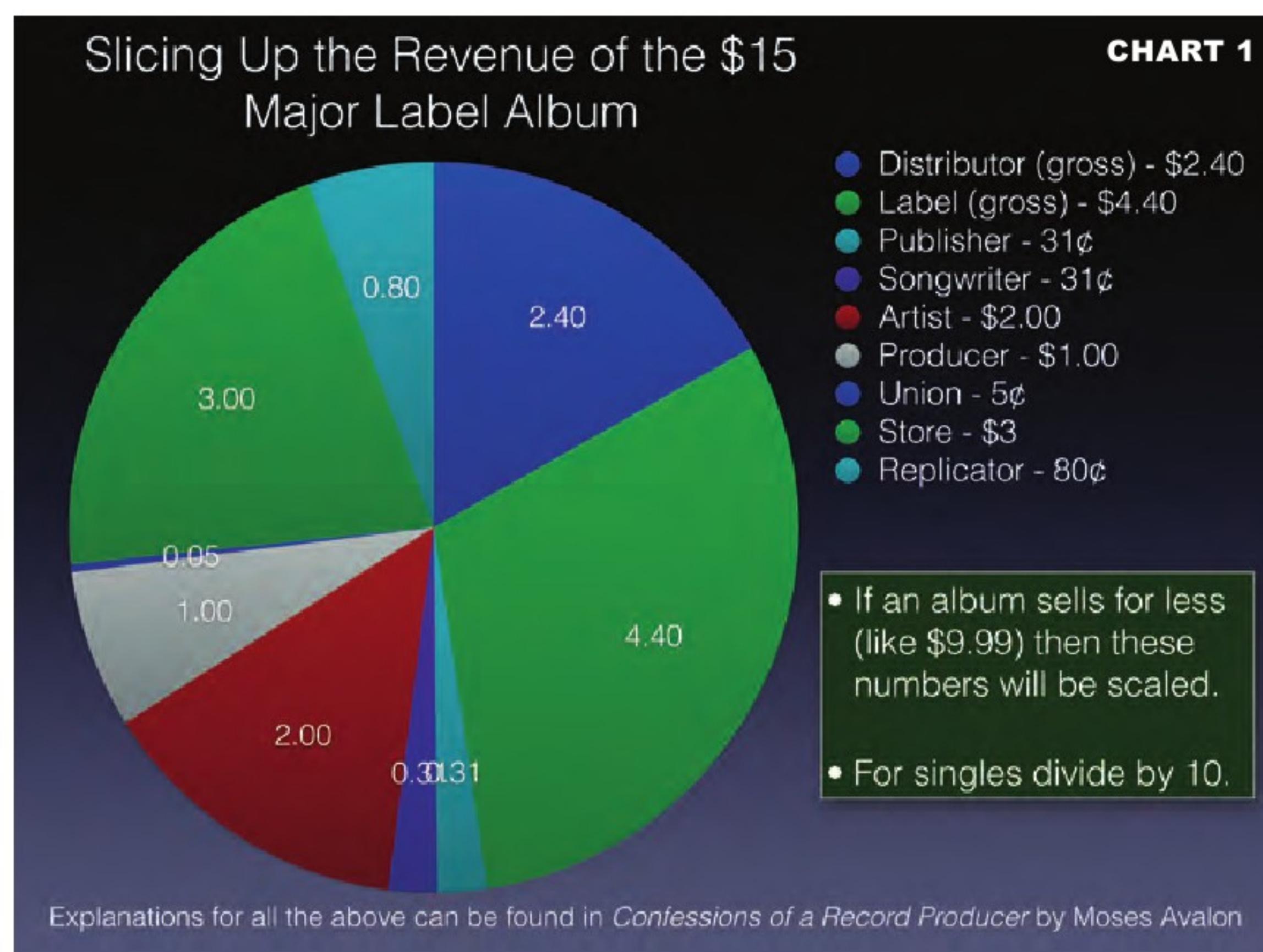
BY MOSES AVALON •

engaging in this practice, actually helping to destroy the very art form that permits their existence?

Bottom line: When you gift a mix-tape to a client do you think yourself a thief? Probably not.

that the album sells for the full clip of \$13 to \$15. Most sell for far less, and of course for the albums that are sold through used outlets, like Amoeba Records, artists get zero.

The average "successful" artist these



WHO CARES?

So I approached the DJ after the dad walked away with the contraband and asked him if he felt that this was ethical. You can guess what he said: "All those artists make so much money, what's the big deal if I steal a couple of their songs?"

Well, aside from the obvious holes in this philosophy (that it's not wrong to steal from the rich because they won't miss the money), what if the theory were based entirely on a false assumption? What if DJs were, in fact, stealing from people who, in many cases, make less than themselves?

REALITY CHECK

I supplied a few charts for this article. One shows where the money goes for each album sale. As you can see in chart 1, the artist makes about 70 cents for legal purchases of a full album, and that is presuming

days sells about 300,000 units a year. The "all-in" royalty (which includes the producer's cut) is about \$3.00. After the producer is payed their share, the artist is left with about \$2.00 a unit. So in this scenario the artist grosses roughly \$600,000—for a hot record that yielded millions for the label. But that's the just the beginning of the bad news. About 30% goes to various team members, like managers, lawyers, etc., leaving about, \$420,000—pre tax. After your silent partner, the IRS, takes its 40% cut, you're looking at about \$252,000. Then you have to chop that with the members of the band, leaving about \$63,000 per player if you have four members in the group.

And these are the success stories. I did a piece on the Vegas odds of ever getting paid on a major label that can be read here: <http://www.mosesavalon.com/mblog/2511/uncategorized/what-are-the->

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CHART 2

Top Level Artists' "All-In" Penny Rates 1985-2010



Adjusted for inflation, \$3 in 2010 is the same as \$1.48 in 1985.

vegas-odds-of-success-on-todays-major-label-record-deal/

Before you start saying things like, "What about touring and publishing?" In the interest of page space, suffice to say that most tours lose money or break even at best and publishing may be a lot more money (if the song is a radio hit and assuming the artist wrote the song) but you'd be surprised how many more splits with middlemen and co-writers find their way into the songwriter mix. (I give complete breakdowns of all revenue my book *Confessions of a Record Producer*.)

All-in-all, for the recording itself, the average pro DJ sees more cash, carts less gear around and takes far fewer risks for their fame & fortune than even the average professional recording artist. Why?

STATE OF THE BUSINESS

Since 2005 sales of albums have steadily deteriorated from something just shy of 1 billion units a year, to about 350 million, in 2010. (An all-time decade low.) And while it's true that a good deal of the lost revenue has been made up by new digital licensing, the

been very adept at keeping the artist's royalty at extremely suppressed rates, especially when compared to the music biz boom of the late 1980s. Back then, Top 40 artists made about the same as they do today (adjusted for inflation) but today that same category of artist is selling way less product.

Look at the other charts (2 and 3) I provided. It shows that since 1985 (almost 30 years ago) salaries at major labels have stayed constant for just about every category, from entry level to senior vice president. One category stands out as having seen exponential increases way beyond inflation: the CEOs. They have managed to triple their take-home.

justification for six and seven-figure salaries these days has come from cutting costs; in essence, firing half the outmoded, nepotism-induced lower management who have traditionally worked at major labels.

The reality is also that labels execs have

I suppose if you're a "job creator" you could easily argue that you deserve your bump. After all, a CEO's paycheck is valued at how much they improve the bottom line by either making—or saving—the company money, not if they make great music, or even how many hours they work, shows they play, or records they sell

Unfortunately, for a creative business, this can be short sighted. If you keep gutting your company's coffers and avoid reinvesting it in development, one day you find that you have nothing new to sell.

So, while declining CD sales have hurt artists, it has not really hurt the executives who finance and market the music and who control the copyrights. In other words when

Major Label Salaries 1985-2010

(In thousands)

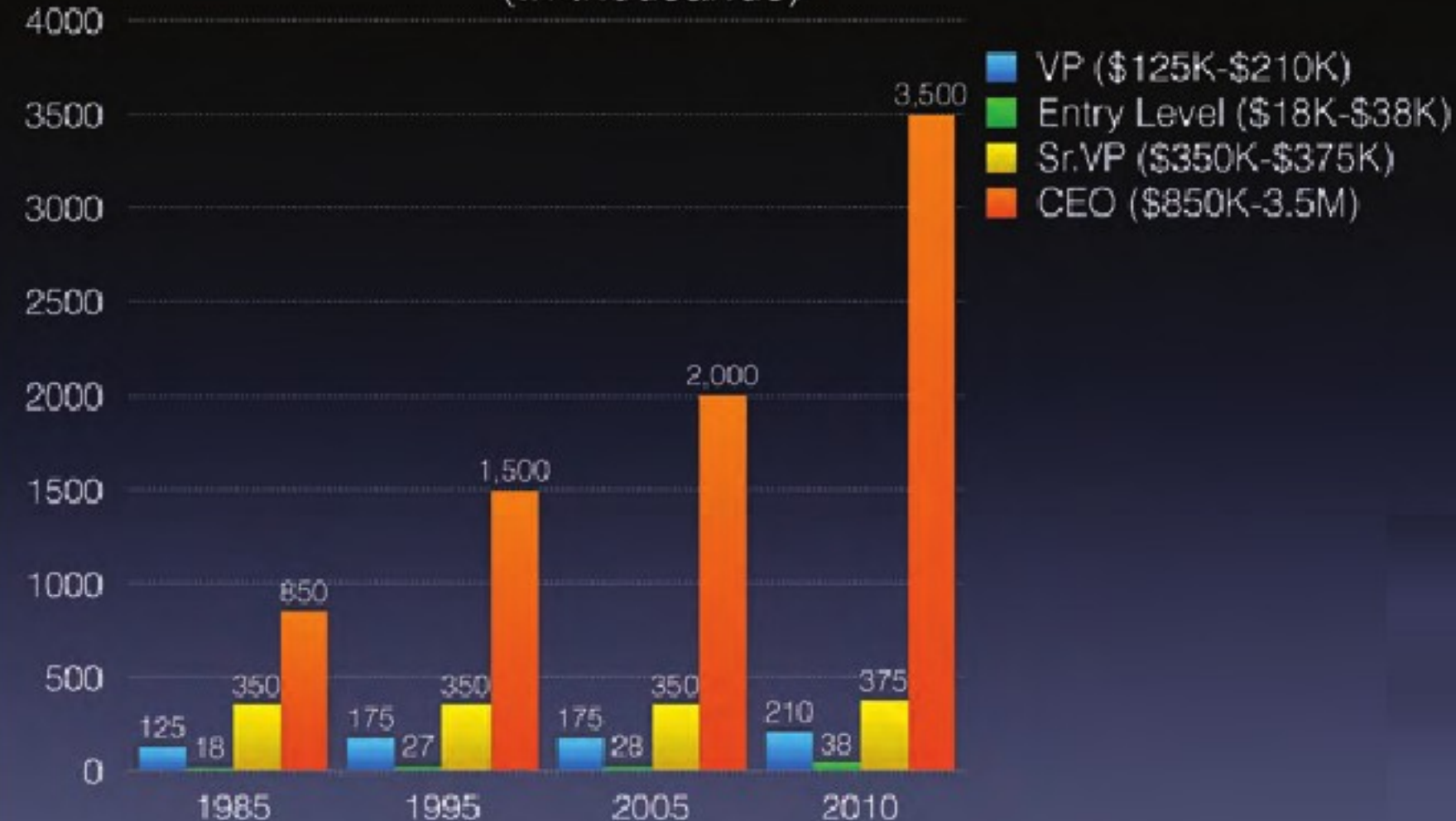


CHART 3

a DJ gives away music he or she is not hurting the label fat-cat, but is literally taking money out the pocket of those who are already not seeing what they deserve for the distribution of their work.

"Gifting" music has real victims. You cannot see them in most cases, but if a DJ doesn't start respecting the cost for making and marketing what they use to build a livelihood, someday, soon there will only be old, free music to spin; which means no new hits backed by the major marketing machine that makes a tune worth spinning in the first place.

There are several ways DJs can protect themselves and their clients when giving away the DVD freebies. Who wants an RIAA lawsuit, right? I'm out of page space here, but in my keynote in February, I'll show you what they are. But, as for the so-called "mix tape," that has the isolated music...giving that away is pure piracy.

Think it over. I'll see you in February. Vegas, baby! Mo out. **MB**



Moses Avalon is one of the top music business experts in the country. During 30 years in the business, he has focused on helping artists protect their rights. His top-selling books, *Million Dollar Mistakes* and *Confessions of a Record Producer* are required reading in over 50 music business courses, including those at UCLA and NYU. His latest book is *100 Answers to 50 Questions on the Music Business*. A wealth of music industry info, resources and commentary can be found at www.MosesAvalon.com and his blog, *Moses Supposes*.

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Wrestling with Your Equipment

MOBILE BEAT'S IN-HOUSE PRODUCTION COMPANY TAKES ON THE WORLD OF PRO WRESTLING

BY RYAN BURGER •

A constant goal of BC Productions, Mobile Beat's in-house DJ oriented production company, is finding non-traditional events that take us out of the school dance/wedding business that fills most Saturdays and many Fridays.

Getting more use out of your gear and utilizing experience that you have in audio, lighting and video production can mean more money for your business. Some things that we've done include AV rentals, photo booths, game shows, DJ Trivia, bar karaoke and more, to fill up those empty weekday timeslots.

Jake Feldman (Mobile Beat Production Manager) and I have been WWE fans for years and have been looking for an opportunity to combine our love for the entertainment that is professional wrestling (note that I didn't call it a sport), with BC Productions. To see what it was all about, several of us went to a regional 3XWrestling event (3xwrestling.com). What we found was that the show was fantastic, but the production of the event had room to grow. They were using a basic two-speaker, two-way sound system hooked to a Behringer mixer with iTunes and a wired microphone running to the announcing table. Lighting consisted of a strobe and a couple can lights at the entranceway.

As I did my research later on other independent wrestling groups across the country, I found out that 3XW was actually way ahead of the game. But I had visions of a smaller version of the

television production level show of WWE Raw. We approached the group with a proposal to do full-level production until the end of the year and then we'd see what we all wanted to do.

LEARNING THE ROPES

As one should always do when considering get involved with a major entertainment venture, I did quite a bit of background research to learn about what has taken the professional wrestling industry up and down, and about the personalities and the issues that are inherent in the industry. I was confident that we could work well with the 3XW group and raise the production values of their show, while also benefitting our business.

Jake started on the work of the lighting and sound, programming intros for lighting via American DJ MyDMX and getting the layout of the room worked up in 3D Vizualizer Mode. I started work on video intros to be shown when the wrestlers came in, with Mobile Beat staff graphic designer Mark Evans getting me most of the way, visually. With the help of wrestler and 3XW co-owner Mark "Mad Dog" McDowell, I added royalty-free tracks of music from an online service that fit with each wrestler's on-stage personality. Ambient logo-based videos were also on the to-do list.

The key was being able to do this lean and mean and quickly, should things change in the plans for the evening. The quick touch of an iPad with video content worked very well, especially with a program called BuzzPlayer that allowed us to quickly load audio/video intros at the touch of a fingertip, similar to an audio 360 replay machine. While much of the action for the evening was

planned, we needed to be ready at any time for creative work by any of the wrestlers or other on-stage staff.

The goal of the sound and lighting was to propel a full-on, rock concert-style experience similar to what can be seen on TV: exciting introductions, wrestlers yelling on the mic about their rivalries, cool lighting bringing them into the ring and more. Jake accomplished this through the sound, lighting and video show he prepped and then produced. After the first show, we decided to do several things to upgrade the show and make everything easier, including investment in new LED lighting cans to brighten up the ring, mounting the lighting within a truss system to make setup and tearout easier and more. We also needed to cut down our set-up/tear-out time.

After two monthly shows, we finalized a regular contract with 3X Wrestling and expanded our relationship with them.





WINNING

This wrestling venture is all about what Rob Johnson talks about in his Midweek Money column, and Stu Chisholm in his column and book (*The Complete DJ*)—about expanding what you do, to make a good living by going beyond being “just a DJ.” If you have any questions on all of this please feel free to contact me at rb@mobilebeat.com or Jake Feldman at jfeldman@mobilebeat.com. **MB**

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The Power of Lists

TURBO-CHARGING YOUR MUSIC COLLECTION FOR 2012

BY MICHAEL EDWARDS •

For most DJs, the relatively slower winter months provide an excellent opportunity to work on improving your DJ equipment, stage setup, lighting and even fine-tuning the way you run your office. With so many important things to work on, we often neglect to allot sufficient time to improve the way we organize and access our music. When you stop to think about it, as a DJ, your music should actually be your top priority, because without it, everything else is useless.

Most of you now use hard drives to store your music collections and software that allows you to create playlists. This provides a unique opportunity to create—in advance—hundreds of new playlists, music sets and sub-sets that will really come in handy in the “heat of battle” when you have a packed dance floor in front of you.

Traditionally, the most basic way to separate different types of music has been by genre, similar to the organization of the music we purchase from subscription services. It’s convenient to simply follow their lead and set up comfortable, familiar categories for Rock, Top 40/CHR, Country, Hip Hop/Urban, Dance/Remix, Adult Contemporary, Reggae etc. Back when we used records or CDs, most of us would organize them by Genre and then by Artist, within that Genre. You’d know right where to look for Alan Jackson in the “Country” genre, or Donna Summer in the “Disco/Dance” genre.

MAKING THE LISTS

If the only way you still organize your music is by Genre, Artist and Title, there’s a whole new world of micro-organization just begging to elevate your game to a whole new level. The old, familiar format will still be there for you, but the “go to” songs and “can’t

miss” dance floor packers should also be separated out into well-thought out subsets without any weaker non-hits or filler songs that can always still be found in the main collection.

If you do weddings, you should have massive sub-sets of all the most popular songs needed for ceremony music (sets for prelude, processional, recessional etc), cocktail hour music (sets of smooth jazz, rat pack, contemporary etc), introduction music (a list of pre-made intro loops and instrumental versions of the

most requested, popular intro songs), dinner music (younger crowd, older crowd and mixed audience sub-sets), cake cutting favorites, centerpiece giveaway set, garter/bouquets favorites, a ton of dance sets and a set of good-bye/exit music. You can subtract or add to each set as new material comes out and use them not just “on the fly” at the event, but to draw from, in advance, when creating a unique new playlist based on your future clients’ preferences.

Ever research the music for a class reunion? If you are booked for the class of ‘92, you’d better know that “Jump” by Kris Kross held number one on the charts for eight weeks in a row, right smack dab in the middle of their prom and graduation time from 4/25/92 to 6/20/92...probably a big

hit when played at their senior prom. You wouldn’t have to think about it if you pre-organize all major hits in advance by the month and year they came out. That class would also love hearing music from all four of the years they were in high school, not just the year they graduated.

A “#1 Hits Only” list sorted by year and month is also very handy when playing for an anniversary. Imagine the response you’ll get by saying, “This song was #1 on the charts the day you were married in 1977.” Billboard currently publishes a useful book of all #1s from 1955 to 2009.

What about top hits organized by both Type AND by Decade? I found that merely dumping all the ‘70s or ‘80s hits into their own huge list wasn’t specific enough. Fine-tuning larger Decade lists into smaller sub-sets from that decade will make finding the right



There's a whole new world of micro-organization just begging to elevate your game to a whole new level.

song in a hurry a lot easier. Instead of just '80s, how about '80s Dance Music, '80s Slow R&B, '80s Hair Band hits and '80s Hip-Hop hits. Same holds true for '80s-'90s Boy Bands, '80s Female Artists, '80s Movie Themes, '80s Line Dances/Novelty, etc.

Once you have an organized music collection, smaller subsets can easily be combined so that you can instantly glance at over 60 years worth of a specific type of music. For example: All Line Dances or just "#1 Country hits by female artists."

How about cross-genre dance sets based on similar BPM? We all use certain songs that mix very well together, but sometimes browsing a longer list of dance songs that are all close to 120 BPM or close to 128 BPM will spark an idea for a brand new mix or set that is perfect for that evening's audience. This type of dance tempo list is not necessarily limited to any particular decade or genre, thus providing an ideal source for transition songs that will keep the dancers on the floor as you smoothly switch genres or decades as needed.

Needless to say, a good DJ is always watching the crowd and selecting which songs to play next to satisfy the entire audience... including those who might get up and dance if you'd just play

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their type of dance music too. Having a great list of similar tempo songs at your fingertips is a valuable tool, especially if you've already been playing for four or five hours and may be starting to get a bit fatigued.

I even store pre-formatted five-hour playlists for "types of functions," organized and saved in advance, so that if a call comes in for a last-minute retirement, Sweet 16 or holiday party, I already have a basic music template handy to provide the typical music for that type of event. Such "template" lists do not limit spontaneous musical decisions, since you still have the needed flexibility to replace any number of songs that may not fit the specific needs or requests of that crowd.

I'll sometimes save the songlist from a particularly successful "specialized" event and rename it as "Country 50th B'Day," or "Latin/Reggaeton Wedding" so that a similar future event doesn't take quite as long to format in advance.

I invite you to comment and share ideas on how you organize your music collections. Working together, we can learn from each other and all become better at what we do.

Here's looking forward to another great year of staying "Ahead of the Curve"! 

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Movies and Music

WHAT A GREAT PAIR!

BY JAY MAXWELL •

It is amazing how much my wife and I have in common. We even like the same pair of letters, “M” and “M”. For my wife, she has always had a fondness for multi-colored hard shelled candy.

Her friends even threw them at us at our wedding reception twenty years ago. Let me tell you that the ones with peanuts inside them actually hurt when they hit you on top of the head, but that’s another story for another article.

When I think of double Ms, my thoughts immediately turn to Movies and Music. Even separately they are two of my

favorite pastimes, but together the two complement each other like peanut butter and jelly. Normally we tend to think about a song enhancing a movie. However, this feature’s topic is based on the influence the movie had on the song in either “creating” the song or giving it a resurgence in popularity.

MOVIES REMAKING MUSIC

Looking at the two accompanying lists, one for slow songs and one for party songs, the year given with the song may look like a mistake. The year associated with each song is the year the movie was released and may or may not correspond to the year that the song was recorded. For example,

the most played song on the Slow Songs list is Louis Armstrong’s “What a Wonderful World.” This song is such a classic, that one would think that it was a huge hit when it was first recorded in 1967. Actually the song didn’t even enter the top 100 when Louis first released it. But in 1988, it was part of the Robin Williams’ film, *Good Morning, Vietnam*. Since then, the song has been a wedding reception staple, especially for the groom-mother dance. Another example is the “Grease Megamix” which was actually released in 1996, yet since it is clearly based on the movie *Grease*, the year listed is 1978, the year the original John Travolta and Olivia Newton-John blockbuster was being first watched by millions of viewers. Twenty-two years after hitting the charts at number two for four weeks, the Beatles’ “Twist and Shout” was featured in two movies in 1986. Rodney Dangerfield’s *Back to School* used it, but *Ferris Bueller’s Day Off*, featuring Matthew Broderick, certainly revived it the most, sending the single back into the Top 40.

DANCING INTO HISTORY

Some movies created the songs that people dance to even today. This is especially true if the film itself was about dancing. Since the dance-inspired movie *Footloose* first hit the screens in 1984, the Kenny Loggins’ tune of the same name has caused many a dance floor to remain packed. You know it’s a classic movie when Hollywood decides to remake it like they did with this flick in 2011. Perhaps the ultimate dance movie would be *Saturday Night Fever* from 1977, which featured several dance hits such as KC and the Sunshine Band’s remarkable ice-breaker “Boogie Shoes.” The most prominent artist on the soundtrack is of course the Bee Gees. Three of their songs reached number one on the airwaves including “How Deep Is Your Love,” “Night Fever,” and “Stayin’ Alive” (number 10 on this issue’s chart). In 1987, a movie was entertaining audiences that had the word dancing in its title: *Dirty Dancing*. Many couples through the years have tried to imitate the magical moves of Patrick Swayze and Jennifer Grey,

MOVIE MUSIC: SLOW SONGS				
	SONG	ARTIST	MOVIE	YEAR
1	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG	GOOD MORNING, VIETNAM	1988
2	UNCHAINED MELODY	RIGHTEOUS BROTHERS	GHOST	1990
3	YOU'VE LOST THAT LOVIN' FEELING	RIGHTEOUS BROTHERS	TOP GUN	1986
4	OVER THE RAINBOW/WHAT A WONDERFUL WORLD	ISRAEL KAMAKAWIWO'OLE	FINDING FORRESTER	2000
5	I DON'T WANT TO MISS A THING	AEROSMITH	ARMAGEDDON	1998
6	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS	ROBIN HOOD	1991
7	TAKE MY BREATH AWAY	BERLIN	TOP GUN	1986
8	I CROSS MY HEART	GEORGE STRAIT	PURE COUNTRY	1992
9	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON	BODYGUARD	1992
10	BECAUSE YOU LOVED ME	CELINE DION	UP CLOSE & PERSONAL	1996
11	TO MAKE YOU FEEL MY LOVE	GARTH BROOKS	HOPE FLOATS	1998
12	COULD I HAVE THIS DANCE	ANNE MURRAY	URBAN COWBOY	1980
13	WIND BENEATH MY WINGS	BETTE MIDLER	BEACHES	1989
14	IN YOUR EYES	PETER GABRIEL	SAY ANYTHING	1989
15	CAN YOU FEEL THE LOVE	ELTON JOHN	LION KING	1994
16	WAY YOU LOOK TONIGHT	TONY BENNETT	MY BEST FRIEND'S WEDDING	1997
17	GROW OLD WITH YOU	ADAM SANDLER	WEDDING SINGER	1997
18	MY HEART WILL GO ON	CELINE DION	TITANIC	1998
19	AS TIME GOES BY	DOOLEY WILSON	CASABLANCA	1942
20	COME WHAT MAY	EWAN MCGREGOR & NICOLE KIDMAN	MOULIN ROUGE	2001



The next time you go to the movies, listen for songs that might become popular or gain resurgence due to their use in the film, so that you'll be ready at your next gig for a movie-inspired song.

especially the final scene during the song "(I've Had) The Time of My Life."

MAKING A SCENE

Some movies have forever etched into our mind scenes that we now associate with a song. In 1983, Bob Seger's classic rocker "Old Time Rock & Roll" was featured in *Risky Business* and everyone seems to remember a young Tom Cruise, dressed only in a buttoned down shirt, white socks, and a pair of briefs, lip-syncing and dancing to the song. The song was released in 1979 on the album *Stranger In Town*, and charted as a single, reaching as high as 28 on the national charts. It again made the charts because of

the movie and though it reached a peak position of only 48, the *Risky Business* scene will always be associated with the song.

Another iconic scene is when John Cusack, in the film *Say Anything*, holds a huge boom box over his head to serenade his girlfriend while "In Your Eyes" blares from the speakers. The Peter Dinklage song was first a charted song three years before the movie, but the touching scene prompted another run on the charts in 1989.

WHAT'S IN A NAME?

Many people tend to forget the actual name of some movie songs, and simply refer to them by their movie appearance.

Many grooms or groomsmen will ask for "that song from *Top Gun*" because they want to serenade the bride. What they really want of course is "You've Lost That Lovin' Feelin'" by the Righteous Brothers. Oddly, the song wasn't released on the *Top Gun* soundtrack but is the most requested song from the movie, due to the scene where a sing-a-long of the tune breaks out. If someone asks for "the *Titanic* song," they want the Celine Dion favorite, "My Heart Will Go On" and no DJ gives a second thought to what is requested when a groom wants the *Rocky* theme song (actually Maynard Ferguson's "Gonna Fly Now") for the garter removal.

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MOVIE MUSIC: PARTY SONGS

	SONG	ARTIST	MOVIE	YEAR
1	SHOUT	OTIS DAY & THE KNIGHTS	ANIMAL HOUSE	1978
2	OLD TIME ROCK & ROLL	BOB SEGER	RISKY BUSINESS	1983
3	LOW (APPLE BOTTOM JEANS)	FLO RIDA	ZOOKEEPER	2011
4	BABY GOT BACK	SIR MIX-A-LOT	CHARLIE'S ANGELS	2003
5	FOOTLOOSE	KENNY LOGGINS	FOOTLOOSE	1984
6	BOOGIE SHOES	KC AND THE SUNSHINE BAND	SATURDAY NIGHT FEVER	1978
7	OH PRETTY WOMAN	ROY ORBISON	PRETTY WOMAN	1990
8	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY AND JENNIFER WARNES	DIRTY DANCING	1987
9	NEW YORK, NEW YORK	FRANK SINATRA	NEW YORK, NEW YORK	1980
10	STAYIN' ALIVE	BEE GEES	SATURDAY NIGHT FEVER	1977
11	STAND BY ME	BEN E. KING	STAND BY ME	1986
12	TWIST AND SHOUT	BEATLES	FERRIS BUELLER'S DAY OFF	1986
13	AIN'T TOO PROUD TO BEG	TEMPTATIONS	BIG CHILL	1983
14	KISS	PRINCE	UNDER THE CHERRY MOON	1986
15	GREASE MEGAMIX	JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN	GREASE	1978
16	LAST DANCE	DONNA SUMMER	THANK GOD IT'S FRIDAY	1978
17	DO YOU LOVE ME	CONTOURS	DIRTY DANCING	1987
18	MY SHARONA	KNACK	REALITY BITES	1994
19	JAILHOUSE ROCK	ELVIS PRESLEY	JAILHOUSE ROCK	1957
20	SHAKE YA TAILFEATHER	NELLY/ P. DIDDY / MURPHY LEE	BAD BOYS II	2003
21	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	WOMAN IN RED	1984
22	SOUL MAN	BLUES BROTHERS	BLUES BROTHERS	1979
23	LOUIE, LOUIE	KINGSMEN	ANIMAL HOUSE	1978
24	IT HAD TO BE YOU	HARRY CONNICK JR.	WHEN HARRY MET SALLY	1989
25	I'M A BELIEVER	SMASH MOUTH	SHREK	2001
26	TEQUILA	CHAMPS	PEE WEE'S BIG ADVENTURE	1985
27	EYE OF THE TIGER	SURVIVOR	ROCKY III	1982
28	(WE'RE GONNA) ROCK AROUND THE CLOCK	BILL HALEY AND HIS COMETS	BLACKBOARD JUNGLE	1955
29	PAPER PLANES	M.I.A.	SLUMDOG MILLIONAIRE	2008
30	A KISS TO BUILD A DREAM ON	LOUIS ARMSTRONG	SLEEPLESS IN SEATTLE	1993
31	I SAY A LITTLE PRAYER	DIANA KING	MY BEST FRIEND'S WEDDING	1997
32	I LIKE TO MOVE IT	WILL.I.AM	MADAGASCAR	2008
33	JOHNNIE B. GOODE	CHUCK BERRY	BACK TO THE FUTURE	1985
34	MEN IN BLACK	WILL SMITH	MEN IN BLACK	1997
35	TIME WARP	RICHARD O'BRIEN	ROCKY HORROR PICTURE SHOW	1975
36	COTTON-EYED JOE	BAYOU CITY BEATS	URBAN COWBOY	1980
37	CANNED HEAT	JAMIROQUAI	NAPOLEAN DYNAMITE	2004
38	OH YEAH	YELLO	FERRIS BUELLER'S DAY OFF	1986
39	GONNA FLY NOW	MAYNARD FERGUSON	ROCKY	1977
40	YOU SHOULD BE DANCING	BEE GEES	SATURDAY NIGHT FEVER	1977

SONGS IN THE KLIEG LIGHT

Even before the beginning of the Rock & Roll Era, when the 1955 sock hop standard "(We're Gonna) Rock Around The Clock" was featured in the movie *Blackboard Jungle* starring Glenn Ford, Hollywood has been keen to popularize music in their productions. There have been many unforgettable songs DJs still use that were featured prominently in movies, like "Over the Rainbow" in the perennial classic *The Wizard of Oz*, Fred Astaire's "Cheek to Cheek" from 1935's *Top Hat* and "A Kiss to Build a Dream On" which was first heard in 1951 on *The Strip* before *Sleepless in Seattle* included it in its soundtrack.

In the 1942 classic, *Casablanca*, Humphrey Bogart's character requests Dooley Wilson's "As Time Goes By." He doesn't actually say, "Play it again, Sam," but instead asks for it by saying, "You played it for her, you can play it for me." The next time you go to the movies, listen for songs that might become popular or gain resurgence due to their use in the film, so that you'll be ready at your next gig for a movie-inspired song. After all, today's "Humphrey Bogarts" will probably request the song by saying, "Play Something We Can Dance To!" **MB**

Top 10 Best-Selling Soundtracks

The Bodyguard
Saturday Night Fever
Purple Rain
Forrest Gump
Dirty Dancing
Titanic
Lion King
Top Gun
Grease
Footloose (original)
Waiting to Exhale

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Reggae Legend Unites Through Music

MARCIA GRIFFITHS ON HER PARTY CLASSIC AND THE POWER OF MUSIC TO BRING PEOPLE TOGETHER

Known to mobile DJs primarily as the voice of the original Electric Slide dance song, “Electric Boogie,” still played on a weekly basis as weddings all over the nation, Marcia Griffiths is also known to many as the “The Empress of Reggae Music” for her long career as a star of the quintessential Caribbean music genre.

We had a chance to talk to this perennial resident on the Mobile Beat Top 200 about her career as well as her big party song.

Mobile Beat: Marcia, if you could introduce yourself a little bit and tell us how you got into the music industry...

Marcia Griffiths: Well, I started out in 1964 at age 12. I started at Studio One, Jamaica’s version of Motown. I started by Byron Lee on stage Easter Monday morning. Then I went on to Studio One, where I started recording. That’s where I met Bob Marley and the Wailers...all the great entertainers were there.

So I started recording. My first hit song came in 1967, “Feel Like Jumping.” That was a number one song both in Jamaica and in England. And then what was happening is that Mr. Dodd, who was the owner of Studio One, he wanted so badly for me to have a hit song that he tried doing collaborations with me with almost every male singer that was in Studio One, including Bob Marley, Bob Andy, Tony Gregory, just to name a few. But as I said, the first hit song came in 1967, “Feel Like Jumping.”

M B: And you still have a pretty active schedule, don’t you?

M G: Yes. I’m also on the road. I’m just getting a break now. I’m trying to get



some rest. A couple of months ago, I received an award for being the only female singer that has lasted in all the decades since the ‘60s and is still current.

And one of my main accomplishments in the business is that all the other female singers that has risen in Jamaica, including even the young ones, they all acknowledge the fact that I’ve been their inspiration and I was the one who motivated—and their role model. So that’s something that money cannot buy. And it’s a satisfaction for me that I’ve inspired all these other female singers -- including Sister Judy, when she tells them that I was her inspiration. Sister Judy is a member of I-Three. We sang with Bob Marley...

M B: Wonderful. Most DJs know that you originally recorded the “Electric Boogie” back in the ‘70s, and re-released it a few times. Can you tell us a little bit about that song specifically?

M G: That song was written and produced by Bunny Wailer in 1982. And that song was done so spontaneous, in one day. It was released in 1982. I think it was Christmas. And that song went straight to the number one spot.

And ever since that song was released in 1982 in Jamaica, it has al-

ways been there on its own strength, doing good in places like Amsterdam, the Bahamas, and just about everywhere. Chris Blackwell heard that song—Chris Blackwell is the owner of Island Records—and he was the person behind Bob Marley as well. He had a son and he loved that song. Chris Blackwell seemed to be able to recognize hit songs every time. He could really tell that that’s a hit song. And he wanted that song so bad.

But for some reason or another, he asked Bunny Wailer to give him the entire album, which is what we were doing. And he still took the single, but there was no interest in the album...

So he said to me one day, “Marcia, do you know what’s really doing well and I’m not even promoting it? ‘Electric Boogie.’” And I was very surprised. But it was not until 1989, when I was on the Sunsplash U.S. tour, that I got a call from Dr. Dread from RAS Records, and he said to me that “Electric Boogie” is going to be so big because they just put a dance to the song.

So the tour was slated to stop in Washington, D.C. And by the time we got to Washington, D.C., I was forced to learn the dance and perform the song on stage because it was so big and that was all that was happening

in Washington, D.C.

And it's been going ever since—all the weddings, all the ship cruises, and all the parties, just about every single place. They say it's the longest living song and dance up until this date. That song and dance has outlived the Twist and the Madison and all the other dances that came up way back.

Believe me, it starts in kindergarten and reaches to the home for the aged...We have a video that we recorded in D.C. with a lady, 96 years old. And she was in the front of the line with her stick doing the Electric Slide. There's no age barrier for this dance. Everyone does the Electric Slide. And the beauty about the dance is that it brings people together; unites people. You don't need a partner to do this dance. You know?

M B: It gets played at every event or every other event we do.

M G: That's true; very true. I was on-stage in Baltimore and I saw 100,000 doing this dance and I was totally knocked out. I couldn't even continue this thing. I've never seen anything like that.

M B: Well, so what is life like for you now? You're enjoying a little bit of retirement or are you traveling all the time now?

M G: No, no, no. Well, let me tell you something. I am not ready to retire. My favorite singer is Tina Turner, and I'm nowhere near Tina's age, and she looks good and she's performing. So I'm just beginning. I tour every single year. I just recently came back from England, and I was in California. And I-Three had two performances, at the Hollywood Bowl and San Diego, which was beautiful; two sold-out audiences...



M B: Is there something you haven't done in your musical career that you still are shooting after? Or do you just enjoy performing that much?

M G: I do enjoy performing. And when I'm on stage, it's like I come alive. One of my greatest desires is to know that I can touch someone's soul in my audience...It's a wonderful feeling to know that you can touch people; you can uplift; you can teach; you can educate through the music.

And that's the reason why we are so careful of our utterance. Because it's through the music that we can really reach out to the world. It's a universal language. So we can reach out to the world, unite the world through music. I've seen where music released Nelson Mandela from prison, when everyone start-

ed singing and sending positive messages toward his release from prison. And I mean, music is one of the most powerful weapons we have on Earth today, and it shall live forever. When we are gone and the next generation and the next, music will always be there...

..."Electric Boogie" for me is

like a dream come true, because I've always wanted to see people uniting, coming together through the music. And I was blessed to have a song that could unite people together to have such a wonderful time and to release lots of tension and negativity.

M B: Very cool. Well, thank you for us here. Hopefully we'll continue playing that song forever!

M G: Okay. Thank you so much for having me. Blessings to you. **MB**



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Hypin'!

BETTER SKILLS REALLY CAN HELP YOUR "SWAG"

BY ARNOLDO OFFERMAN •



One of the things that I hear from a lot of schools is that the DJ was cheesy. By cheesy, I mean real bad interaction. When I look at what the DJ did, as many videos can be found on YouTube or from the school's media team themselves, I don't see anything too bad. As a matter of fact, some of these interactive bits are similar to mine. So what made the "cheesy" DJs different?

By way of an answer, let's talk a little bit street here: Homeboy had no swag. Let's face it, high schoolers have the BEST B.S. detectors on the market today. They know when you need to be on blast and when you need trashed.

ARE YOU HYPE-CHALLENGED? A CHECKLIST

Does this mean YOU need to be young, cool, and hip to pull off an amazing dance with edgy interaction? No! What this means is that you need to find your own swag. What is your comfort level? First,

let's explore some basic things that can put a cramp on your swag:

1) **Age.** It ain't nothing but a number, but if you come in with a white beard and go "Sup homies?" you're going to look like a thug Santa. Not cool. Shaving takes YEARS off someone, and so does a bit of hair dye, if you feel so inclined.

2) **Clothing.** Sorry—only P. Diddy can pull off a tux and still look like a pimp. However, even the flyest of starts lose the tie once they're behind the ones and twos. My clients understand that a DJ is just that: A DJ and the roadies are just that. Our dress code should be appropriate to such roles. You'll hardly see me in anything more than a nice pair of jeans and a button up club-stye shirt, and quite a bit of bling. Very edgy, but still prim and proper. Hair is well-groomed and facial hair is nothing short of a clean edge cut. Don't think that screams "professional?" Well, if you picked THE DAY OF to establish rapport as a pro, you're doing this whole business all wrong—and that's a fact!

My roadies wear a staff shirt, and plain-color jeans with black shoes. This is no different than a concert. We are performers and have our own costumes for such. ALWAYS check with your client to make sure they OK it. It's not hard to do

at all and many don't even care what you wear. I had one tell me I could wear anything except a MEAT DRESS (a great Lady Gaga joke).

3) **No Giveaways.** It's much easier to say "HEY" when that's followed up with "...FREE STUFF!" Consider glowsticks, a cheap item, to give you a good reason to get on the mic.

4) **MC Voice.** You are NO LONGER an MC. You are a HYPEMAN. Forget the prim and proper methods you learned and go back to your college karaoke days... have fun on the mic! You are DA MAN! ACT LIKE IT!

Put these four items into some major brainstorming and you're on your way.

CHECK YOUR SKILLS

Now let's discuss different types of hyping...

1) **Roll Call.** By far the easiest and most commonly used: "Seniors! Where are you at?" "Juniors?" Etc. At homecomings, I will find out if the seniors or freshmen are the loudest and always end with that group. I want the energy to go up! Consider some basic roll calls too. When I get ready to bust out a Latin or Jamaican

set I always do a shoutout to my Latinos or Islanders. Be very careful with this...I've even done a shoutout to "my white people" but you gotta be REALLY comfortable with this! How about a shoutout to the ROTC or basketball or football team? Don't forget class numbers, too: "2012! 2013!" There's so much to do besides "SENIORS!"

2) **Song Intros.** DO NOT CASEY KASEM them! "Ya'll gotta come up to the front and teach me how to dougie!" Wait for the screams.. and here's where you can combine this with a roll call shoutout: "Naw, for real, who knows how to Dougie? Seniors? Juniors?" Or you could play "Sexy and I Know It" and drop in "yo yo yo, who feelin' sexy tonight?" These keep the energy way up the entire night and that's the ultimate goal!

3) **Call and Response.** This is similar to a roll call: You shout something, they shout back! Do you know any good chants? My favorite is "Everybody / lay it down / come on and represent your town / tell me where you from" to which they immediately finish the phrase! Think of the old school classics "Hold Up!" "Wait a Minute." Use them to introduce songs, too! "Ok ok ok, ya'll gotta finish this for me: "YA'LL GON' MAKE ME LOSE MY MIND..." As they shout "UP IN HERE" you slam in the song. BAM!

4) **Chant and Riot.** That's right, make them go bonkers!

In the middle of a hype 126+ BPM song, start chanting: "SENIORS! SENIORS! SENIORS!" and watch the place erupt!

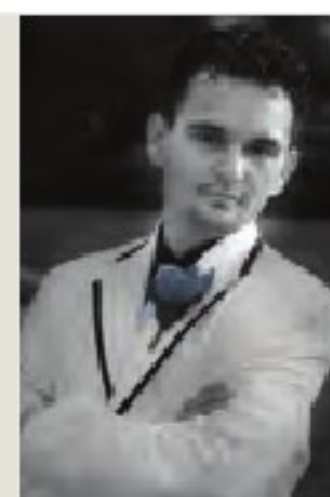
5) **Hand Gestures.** Not those kind... but don't be afraid to shout the usual "Put your hands in the air!" Consider telling them to fist pump, hands up high and clap with it, thunderclap, hands up and count down from 5-4-3-2-1 (mix in the next song).

And there you go, there's a lot more that you can do, but this is a great starter set that will carry you through many dances. Remember that step one is to be confident and gain that swag! They may not respond at first, but don't let it deter you. However, if you feel goofy doing this, then you're giving off a goofball appeal. Look for other DJ's gig logs and see if they have any videos of MCing. (Yours truly does, including a how-to.) Remember your job is to keep the energy high at all songs. Every song should lead to a scream, either from how good the song choice was or from your amazing hyping. Believe me, it pays to be a hypeman...This is my #1 reason why our clients call back every year!

Plus, did you know that hyping equals less grinding? The higher the energy, they more they'll have their hands up or the more jumping they will do.

Hypemen are important—even the best of performers have them! **MB**

Arnoldo Offerman specializes in youth events, and is the driving force behind 4 Schools Only, a new division of A Premier Entertainment, in Central Florida (Tampa, Orlando). In the last year, the company has more than doubled its number of clients and their average fee. Find out more at www.4schoolsonly.com, www.apremierentertainment.com and www.arnoldooffermand.com.



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DO YOUR HOMEWORK

A STUDY GUIDE FOR THE MOBILE DJ

BY MIKE "DR. FRANKENSTAND" RYAN •

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Imagine the following three party situations: A. your guests are very successful salespeople; B. the bride's family lives in Tennessee; C. the groom's family is Japanese. With this information what can you do in advance to plan for successful parties in each situation? If you've done your homework you can: A. expect a lot of networking; B. have some country and blues music ready to play; C. include a few popular Japanese songs by artists like Bump of Chicken or Kara.

Here's an example of not doing your homework: The other day I was approached by a couple high school students who asked if I would answer a few questions for their school project. I agreed. I wanted to help them, but it became immediately clear they weren't prepared, not even close. One student asked me a rambling question only to be interrupted by the other who announced that the battery in his cell phone, being used to record my answers, was dead. I told them to go home,

organize their questions, charge up the phone and start over.

Being prepared (doing your homework) can make a professional stand out among the crowd of "human jukeboxes." The following examples of homework have saved me from being a class clown many times over.

WEDDING EDUCATION

Extra Credit. Today's brides and grooms are doing their own homework online before they even talk to you, so they'll appreciate that you've done yours. At a recent wedding I knew in advance that some guests were coming from Colorado; I played "Rocky Mountain High" by John Denver and they went bonkers. At another wedding, where the groom was a Cadillac car salesman, I found a popular song that was being used on one of his company's television commercials ("1901" by Phoenix). While most guests didn't get the connection, the groom caught my eye and nodded his approval. Homework can equal kudos...and often a big tip.

Hats Off to Props. If I know in advance that children will be present at an event I always bring my collection of funny hats (thanks to Primo DJs for the idea). I hide them under the table until the kids start

to get antsy (and they will get antsy). Adults like the hats too. An added benefit is it makes for great photo opportunities.

Musical Props: If I know that the groom and his friends are rock 'n rollers, along with all the blow-up balloon guitars, I'll bring a *real* electric guitar (I like the Squire Telecaster; it looks the part and is inexpensive, under \$200) and set it up so the groom can play "air guitar" to AC/DC's "You Shook Me All Night Long" or "Eruption" by Eddie Van Halen. Again another great photo (and video) opportunity. I also have a set of bongos that I'll occasionally bring.

Enchanted Evenings. I always find out what the time sunset is and announce it with great fanfare: "Our newlyweds are now experiencing their first sunset as husband and wife..." Sunsets are romantic and the mention of it always gets an "aaah" from the reception guests.

Knowing Nuptial Tunes. It goes without saying DJs have to have pre-requested songs ready to go, such as the first dance, parent dances etc. Often, however, they might thinking of a different version of a certain song; you have to have the right version. If I can't find a certain song I'll tell the couple as soon as possible so they can find another song.

I always check for songs with the names of the bride and groom. Example: A recent bride's first name was Collette—a bit unusual, but I was able to find six songs that included her name. The bride really enjoyed and appreciated that I made the effort to find them.

The Honeymooners. If I know in advance where the honeymoon will be, I try to have a related song to play. Example: Israel Kamakawiwo'ole's "Somewhere Over the Rainbow" obviously works great for honeymoons in Hawaii.

Special Stuff. I always ask if there are any special announcements or special recognitions for the guest(s). Recent birthdays and or anniversaries are great to know in advance as well.

Color Coordination. Weddings are almost always decorated in specific colors. I have a variety of different-colored dress shirts, and will always try to wear a color that is

close that of the wedding. It's a classy touch and adds to the ambiance. I'll even use the same colored mic wind sock if I have the right color.

Ethnic Prep. If I'm doing a wedding with nationalities I'm not familiar with, I check the *Billboard* charts; there you'll find weekly top hits for Japan, the UK, Germany, France, Canada, Australia, Italy, Spain, Greece, Ireland, Sweden (don't just play ABBA!), Finland, Norway, Belgium, Austria, Switzerland, Luxembourg, Portugal and Mexico. *Billboard* now also has charts on social streaming, AOL Radio and Yahoo songs.

Here's a cheat sheet trick I discovered: I had an Italian wedding scheduled and the host gave me a list of Italian artists; no song titles, just the artist's names. Not being familiar with the artists or their songs I went to Wikipedia and entered each singer's name, and the site pointed out their most popular hits. Doing my homework made me look *brillante!*

VARIOUS EVENTS

It's Elementary. If I'm going to DJ an elementary school event, I check the online Radio Disney charts to see what songs Mickey and Minnie are dancing to these days. It's also a good idea to check out MobileBeat.com's regularly posted list of the Top 30 Safe Songs for Schools, courtesy of of SchoolDanceNetwork.com.

I recently did an event for a teachers group. I spent several days organizing songs because I knew in advance that the audience would be grading my performance—that's what teachers do. Because I did my homework, the party rocked and the teachers gave me an A+++!

In the Know at the Car Show. I do lots of car show—I know cars. If you are asked to do a car show and you don't know difference between a '55, and '57 Chevy, do you homework and load up on '50's music. It's better to appear to be a car-nut rather than a lug-nut. I also like to have funny car stories and jokes handy to spice up the show.

In Good Company. I've done my share of corporate gigs and have lots of "let's work together"-type songs to cheer them on: e.g.

Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.



"Taking Care of Business," "Shinning Star," "We Are Family," "It's 5 O'clock Somewhere," "Bang on the Drum," etc.

TOOL TIME

Cooperative Extension. Believe me, you'll thank yourself if you know in advance that you'll need extra lengths of extension cords. I used to DJ for a team building company, and more often than not I would need football field lengths worth of audio and electrical cords, and sometime even longer.

Is It Real or Is It... I use real gaffer's tape—yes it's expensive, but well worth it. I like the widest tape I can find, in black, and at least one roll in green. Green tape works great on artificial turf and in and around gardens for outdoor events and wedding ceremonies. I've even used green tape on real grass (it kind of works.)

Here's where someone who didn't do his homework left me in a sticky situation: I filled in for a friend at a sporting event using his equipment. He left me cheap, inch-and-a-half wide, colored duct tape. It wouldn't hold the cords down and left an awful mess of residual glue. But worse, the tape was being used to keep the 1/4-inch cable plugs together...which it didn't, and cables keep coming unplugged, causing the speakers so shut off, which made me look like a dunce.

I've also learned to tape all my cords down if there's even the slightest chance of someone tripping over them and having a cord come unplugged. The last thing I want is for the photographer to move behind me and accidentally kick my power cord loose. At that point it's too late to explain why I have "dead air!" I also tape all cord connections and even my plugs in wall sockets. This is especially important during evening events where the last thing I want to do is hunt down an unplugged cord in the dark.

Batteries Included: I replace my batteries every single time I DJ. It's not worth running out of battery power during an event. I also tape a pair of batteries inside my system just in case of an emergency. Fresh batteries are always on my "homework" list. I like the Duracells in large multi-packs. I buy them at places like Home Depot where I know they're probably the freshest.

As a professional, in any business, preparing for work is part of your job, but as a DJ, doing your homework can help erase mistakes, improve your proficiency and help you move to the front of the class. **MB**



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Great Entertainment Communicator

Tom Haibeck is a DJ who is also a public relations professional and talented communicator.

He's written a number of books to help wedding hosts—those involved with the event, like a best man, or DJ/MCs—do a better job of hosting. His latest project applies his PR expertise to the DJ marketing challenge. Listen in as we talk with Tom about these endeavors and more...

Ryan Burger: So, Tom, tell us about your books on emceeing.

Tom Haibeck: You know, I've told this story many times...I was asked to emcee a whole bunch of weddings...Back when I was younger and my friends were getting married, our tradition here in Canada is that typically it's the best man or a family member or family friend who emcees. And so I had been working in radio. People thought I was, I guess, comfortable with the microphone and that I could get in front of an audience and speak. So I began emceeing weddings and got pretty good at it, so I kept getting asked to do it.

And I thought there would be a market for a book on how to emcee a wedding, because I'd been to some weddings where the emcee was really bad—including my own. And so I published *The Wedding MC* way back in 1990. I kind of did it as a lark. I had no idea whether it would sell or not. I printed 1,000 copies and it sold out pretty quickly. So I printed another 5,000 copies and that sold. And it's kept going ever since.

That book led into what I call the U.S. version, *Wedding Toasts Made Easy*. I discovered that in America and in other parts of the world, emceeing a wedding is typically done by professionals. And so the market for a book about how to emcee weddings was a bit different in the U.S. It wasn't going to be a consumer kind of item. But I did know that the tradition of toasting at a wedding was universal, and a lot of the advice that I'd had in the emcee book would certainly cross over and apply to anybody making a wedding toast. So I kind of rejiggered it a little bit. And so that's how the second book came into being.

But my background is—I draw upon a number of things in terms of putting these books together. It was my early experience in emceeing weddings was part of it. But I make my living as a public relations consultant here in Vancouver. So I've written speeches for major corporate executives. Over the years I've emceed all kinds of events. I helped plan and organize major corporate events, like the opening of our trade and convention center here in Vancouver. I did a lot of work at our World's Fair, Expo '86.

And I've done a lot of speaking around the world as well. So I drew upon all of those kind of areas in putting these books

together. And, tried to put the books together in a way that would be easy to read, humorous, something that people could get through fairly quickly; and that's, I think, really been the success of those books, is being able to distill that knowledge and information down and make it understandable and make it usable for the average person.

R B: On last summer's Mobile Beat Tour, you did a presentation on DJs using PR. Tell us a little bit about what you think DJs need to be doing.

T B: Well, again, Ryan, I've got another book coming out that's going to be called *The Power of Publicity*. It's aimed at wedding professionals and it covers all of the little guerilla marketing tactics that people can use to get themselves free media coverage. Again, that's my background. I help corporations gain awareness about their company, their products and services, by getting them free media coverage.

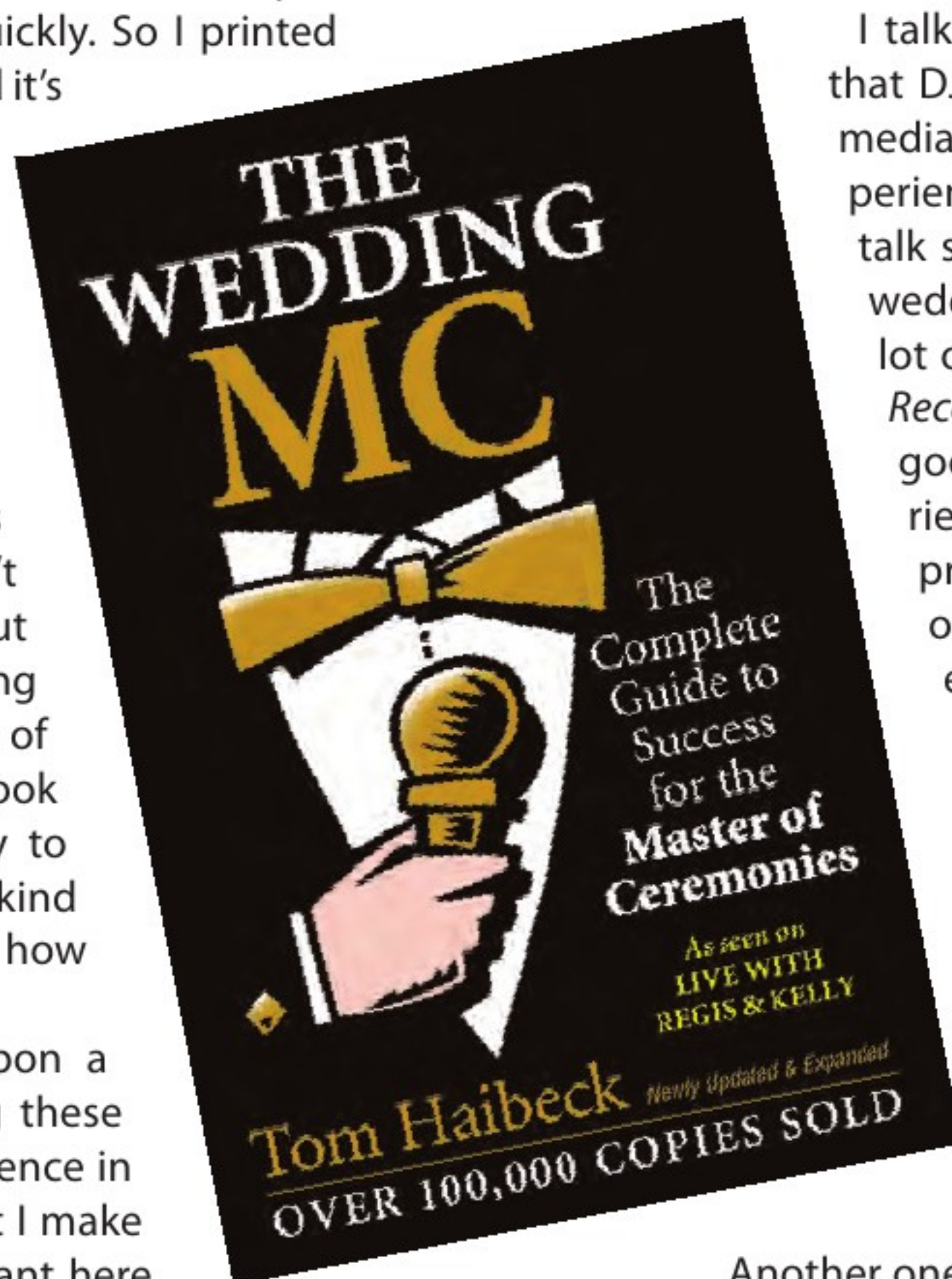
So I've applied some of that experience in preparing a little handbook for wedding professionals on how they can do the same thing. And it'll cover everything from how to put together a simple press release; how to contact the media; what to be aware of during a media interview; how to get your message across effectively; some of the dirty tricks reporters might use that you need to be aware of; how to package your service up and make it appealing to media.

I talk about some of the various story ideas that DJs can develop and run with in seeking media coverage, drawing upon their own experience. You know, things like going on a talk show and talking about how to make a wedding more fun. Peter Merry has done a lot of that, with his book [*The Best Wedding Reception...Ever!*] and he's done a really good job...But DJs all have different experiences, different orientation. And as a TV producer, people are looking for that kind of information that will appeal to consumers, the average guy in the street. People putting together a wedding, it's typically the first time in their life they've done something like that. They want to have fun. And who better to tell them about how to do that or offer some tips than a wedding DJ?

Another story idea: the top 10 songs for having fun at a wedding, to get people dancing. Again, that's drawing upon your experience.

Another one we talked about at those seminars was why iPod weddings are a bad idea; and again, topical, timely, newsworthy. Tons of media coverage out about why iPod weddings work and the advantages of them, but not a lot of coverage out there about why it doesn't make sense; the downsides of doing that.

So again, there are opportunities for mobile entertainers to leverage their own skills and experience in gaining that kind



of media coverage that can build their own profile; and in so doing, help them increase their presence and increase their fees. Because the better known they are and the more qualified as an expert they are perceived to be, the more they can charge for their services.

So that's what that book is going to cover, and it should be out hopefully in the next few months here. [Editor's note: Tom will be presenting a seminar walking DJs through the PR process at MBLV16 this February.]

R B: Very cool. So obviously a project that you're continuing to work on and continuing to revise. I mean, you've had some success of your own with national TV coverage. If I remember correctly, you got to meet Regis?

T B: Yeah. You know, one of the big breaks for my little book came, I think it was back in 2005. And Regis Philbin's daughter was getting married and he began to talk about that on the air. He and Kelly would do their little banter. And one of the things that came out was he was talking about how nervous he was about having to make a toast at his daughter's wedding and how he was concerned about tearing up and getting emotional, like most fathers of the bride.

And so I heard about this through some friends, who suggested, you know, you should send him a copy of your book; I mean, who knows, maybe he'll use it. Anyway, through some connections I had, I got a copy of the book to him. And unbeknownst to me, he showed up one morning on air and started talking about the book. You know, he discovered this little book and he brings it out and holds it up to the camera and the camera zooms in. And he says, man, this just happens to be a pretty good little book. And he starts talking about what he learned from it, etc.

And I had no idea that was going to happen. It happened again after the wedding. He talked about it again about how much it had helped him after the wedding. But my phone lit up that morning. My bookkeeper was the first person to call. And she said, "Tom, I can't believe this. I'm watching television and Regis Philbin is reading, live, from your book on national television..." I was just freaking out. My little book went from about 500,000th on Amazon.com to the top 20,000 within 24 hours of that broadcast. So to me, that demonstrates the power of publicity; the power of media coverage in promoting sales of a book like that.

I had a chance to meet Regis later. He came to Vancouver, doing a show here locally with his wife. And I got to meet him backstage, and he remembered the book and was very gra-

cious. I was most impressed, because he was the same guy offstage that he was onstage and on television.

But the whole subject matter of those books, again, crosses into the whole consumer area that is of interest to TV producers and editors, etc. We all share this common fear of public speaking. And making a wedding toast or emceeing a wedding, that gets potentially exacerbated because people are doing it in front of friends...So people can get really nervous and kind of freaked out about having to take on those roles. So I've been able to take a proactive role in getting the message out about these little books and in making myself available to media to talk about those aspects. And that's landed me interviews with the *New York Times*, the *Washington Post*, *Men's Health*, and many others.

R B: What else are you working on right now?

T B: When I was in New York as part of your tour and I came across the Wall Street Journal column about terrible wedding emcees...And that prompted me to write the article for your publication ["Fear & Loathing on Wall Street," *MB* Nov.

2011] and to start a new little thing which I'm launching called NoMoreBadToasts.com. And it's really kind of an online community designed for wedding DJs and professionals to help people up their game in terms of their own emcee skills.

I'm also writing a blog called TheProfessionalMC.com. And that'll offer tips and background information for emcees to draw upon. I'm taking kind of an inside look and showcasing some of the industry's best and brightest emcees, talking to them about how they got started in the business, what they've learned, how they prepare for events, what they look for in terms of putting an event together and keeping it fun and engaging; those kind of things. I'm also going to share business success stories and look inside the operational side of some of these businesses. So I'm trying to make this a place where DJs, mobile operators, emcees, can come to learn more about the business and get better at what they do.

And I'm also going to offer my ebooks on a license basis, whereby the wedding professional will be able to buy on a bulk-buy basis...They'll be able to pass those on to their brides to download. Anybody making a wedding toast will be able to get a copy of that from their DJ, which will help them enormously in doing their wedding toasts at the wedding and make the DJ look good in doing it; right? It just helps underline their professionalism and their care. **MB**



Getting a Fresh Start

TAKE A DEEP LOOK BACK IN ORDER TO TAKE A BOLD STEP FORWARD

BY PAUL KIDA, THE DJ COACH •



It's been a great year, it's been a mediocre year, and it's been a bad year. You've been up, you've been down, you've been turned around and even turned upside down at times. Sometimes things can be just plain crazy until you don't know where you are or where you've been. Slow down a minute, take a deep breath and take a little time to reflect.

You have been a disc jockey long enough now to know that this is what you want to do with your life, but somehow, things have changed and you just don't have a good grip on things anymore. Is it really worth the added effort to continue to work hard at what you love the most? Of course it is! All you need is a fresh start; a little reinvention and a new look at things to get the new year off to a new beginning!

I know that I have talked about it be-

fore, but there are times when we just get stuck in a rut mentally, emotionally, and even physically, as we seem to robotically do the same things over and over. A good friend once said, "A rut is only a grave with the ends dug out." I know that is not a very pretty picture, but when you get stuck in that proverbial rut, you're basically dead as far as new ideas or excitement in doing a good job. You are at your lowest ebb mentally and emotionally, and sometimes you might even lose your passion and joy for what you do, which leads to "going through the motions." Well, let this be the time to get that passion back, to invigorate yourself, to bring back all of the wonderful feelings that you had when you first started. The big question is, "How?"



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcatsdj.com), and is a regular speaker at Mobile Beat DJ Shows.

TRY TO REMEMBER...

How about taking a little time to remember the things that moved you to first get into the business in the first place? I know that one of the things that moved me to become a disc jockey was my love for music. If, like me, you have been in the business for a while, ask yourself if the changes in the music industry have put a damper on your enthusiasm. We saw big changes in music in the 1990s and 2000s and it they continue unabated. Maybe you have had a hard time embracing some of the modifications and different musical tastes. This mindset could definitely impede your ability to do your job with the excitement that you used to have. It is good to remember the old adage, "The more things change, the more they stay the same." In other words, the basics always stay the same, and music is music, from the old to the new. There are simply those songs that will move people to get out on the dance floor.

An example of this happened to me just recently. I did a wedding and recep-

Keep your mind open, because your clients will always surprise you

tion for a couple in their late twenties. I figured that they would want a lot of music from the late 1990s onward. However, when I met with them at their final meeting, I was surprised to find that they enjoyed music from every era and genre. They chose Jive Bunny's "In the Mood" for their Grand Entrance, and Johnny Nash's "I Can See Clearly Now" for their first dance! At the same time, they had Lady Gaga, Adele, Black-Eyed Peas and Rihanna on their play list. During the reception, it did my heart good to see grandparents, aunts, uncles, nieces and nephews all out there dancing to "Poker Face" right along with "New York, New York" and "Kiss" by Prince. The point is that our clients and their guests are enjoying ALL

types of dance music. Start getting a fresh attitude. Embrace the new as well as the old standards. Keep your mind open, because your clients will always surprise you, and learn to appreciate the role of all types of music to keep people out there on the dance floor.

PEOPLE PERSON

Another point to consider is this: When you first started out in your disc jockey career, didn't you have a love for people and have the desire to create something extra special for them? Maybe, in this hectic world, you have lost that sense of having a true interest in each client. Make this new year a time to rekindle that feeling of love and caring.

We all know how important and special a wedding is. It is a one-time deal (or should be!) that must be done right the first time. There are no "do overs" for that special day. Take a look at what you do and your role as a disc jockey with fresh eyes.

Remember the things that you did when you first started your career, the ex-

citement, the time you took with each client's event, and the love and energy that you showed down to every little detail. You wanted to make it an experience that would be unforgettable, and you truly cared about every aspect of the planning and your performance.

Don't let it become just another job! When you started, you really were enjoying every minute, *including* the work it took to arrange all of the details. You used your skills as master of ceremonies and enter-

tainment director to prepare the guests for a fabulous evening. Your visions were fresh and new back then—but you can bring the same feelings back again! Besides that, you now have a vast amount of experience behind you

that you have acquired through the years. Yes, you can rejuvenate your mindset and freshen your outlook beyond what you ever thought possible. Remember that it is not just another gig, but it is an opportunity for you to show the public what a true professional disc jockey is.

Bring back the passion, the love and the caring attitude that helped to get you where you are now. Your fresh start will come from looking at your beginnings, your very first fresh start. You may think that you have lost some of that enthusiasm and intensity along the way, but it is not really lost. It is a part of who you are and what you have become. Search hard for those passionate feelings, and make them come alive once more. Use them, along with the extensive knowledge and skills that you have learned through the years, to make a positively fantastic fresh start!

Please send any comments on this article or suggestions for future articles or questions to djcoach@mobilebeat.com. **MB**



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Dave's Dynamic Way

David Louis of Hawaii's Dynamic Sounds has some unique ways of getting referrals from other professionals and exposure to potential clients.

We're excited to present our conversation with him here, and share with you some of his ideas that have helped rev his DJ company up to a higher level.

Mobile Beat: David, tell us how you got in this business and give us a little history of your company.

David Louis: I got into the business back in 1985. I just I love music, and so right out of high school I just jumped into being a DJ. The hard part was we didn't have *Mobile Beat* back then to really, or I didn't know about it—anything like *Mobile Beat* to help teach you. So we kind of had to learn by watching other DJs and going out and just carrying equipment for other people just to learn.

And so we started back in 1985, focused mainly on school dances and things like that until we got it under our belts and started moving with events. So we started in Northern California and then moved out to Hawaii about 11 years ago.

M B: Did you work for somebody else or did you start your own thing?

D L: I worked for myself, but I did go out and help other companies at first. So I never really worked or got paid from any other companies, but I just went out there. Started working with friends and family members that were having parties. I think my first event was for my sister's softball team. It was a fundraiser for them, and I still have the flyer for that. It's so funny. It says, "Live DJ. Hot music."

M B: You were working a little bit of cassette, a little bit of turntable, a little bit of CD, right? What was your first deck like, compared to what you're using now?

D L: Pretty much Radio Shack helped us out. I think that most DJs started off there back then, Radio Shack. Had my



little mixer and I had one cassette deck and one turntable for that event and it was fun. I just remember that day getting my "Roof Is On Fire" record taken away from me. I played the clean version, but unfortunately, since it was my sister's softball fundraiser, my dad was there and everybody sang the words—even though I didn't play them—and he walked up and asked for the record...

Now, it's a little bit different. Now, we actually have four teams out here, and we have different types of systems... Running Pioneer, quite a few Denon decks; and it's just easier now having not to carry five to six crates of records

to every event. And it's easier to be able to find your music now, and I don't know if I'd still be doing this if I still had to carry records and do all of that....We're running Bose or we're running the smaller EVs and things like that.

M B: Okay. And how about on the lighting side of things? Do you bring out much in the way of lighting or you're pretty much a basic sound show?

D L: We do have lighting, but it's just a basic, basic DJ lighting system for the dancing part of the weddings because most of our business is weddings now. And we do have uplighting as well. So it depends on what the client's looking for.

M B: We've been told you have a unique touch with talking to event planners, those kinds of people. Tell us a little bit—without giving away all your secrets—about how you've been able to parlay that into business going both directions, you working for them and them working for you.

D L: Well, I believe that what we do is different than what they do. When we ask couples what they want their day to be like, if they say fun, the coordinators over here realize that they can't help their client make their day fun, but they know that we can. And just by joining something like NACE, the National Association of Catering Executives, you can get in there and just build relationships with them; find out how they sell their business; find out what they love to do and what their strong points are...

...So it's really it's building the relationships and the friendships, not sitting there trying to hand out business cards saying, call me, if you need help. It's inviting them over for dinner and seeing how they're doing. Really I think it's about listening. I think it's about listening to what their struggles are. You always say, "Hey, how's business?" "Oh, business is great. We're busy right now," or, "You know what, we're just slow right now." "Well, what can I do to help you?"

...I think that if you can get into that mind focus of helping people, it will all come back to you, and coordinators see that as well. And if you can get in there and help coordinators with their busi-



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ness, they're just like DJs. Most of us DJs, we didn't get into it for the business side; right? We got into it because we like to rock the parties and have fun and be part of people's memories. But they got into it for the same type of thing, to create something and help people create that peace of mind for their day.

...We helped one coordinator who was struggling with her business. We connected her with Send Out Cards actually, and we helped her do a couple of different things to get on referral lists around the different hotels here. And it really turned her business back around. So once you see something like that and you're able to help them, then they love you.

M B: Yes. Got you.

D L: And once it's like that, you're helping them out, and you're sincerely helping them out. I didn't help her out thinking, "Oh, I'm going to get a ton of business from her now." I helped her out because I really liked working with her, when we did work together. So if I could help her, I'll be doing more events with people that I like.

M B: Most of your business is coming off referrals, off of web? How do people track down your company?

D L: Well, most of it is we are on the preferred vendor's list of most of the hotels and different vendors out here. So many DJs think, oh, if I can get on that preferred vendors list at that hotel, that's going to help me, or that location, that's going to really help me. But don't forget all the other vendors. If you can get on the photographer's list and you can get on videographers and florists and the officiate's list and things like that, it's just as big as the hotel. Sure, the hotel or the church might get the first call, but as they go through everybody else and they just keep hearing your name, it almost makes that sale so much easier for you.

M B: And in the end they've already heard about you from five different locations.

D L: ...One of the cool things we do is the grooms-only workshop...I'm just helping them with grooms' ideas and showing them how to stay out of trouble on their day or how to prepare things or how to just wow their guests by the little things,

and they get excited. And when they get excited, it really helps when they sit down. I've had a bride before call me and tell me, "You know what, when I hired you, you were a little bit out of our budget. In fact, you were a lot higher than we expected and—but when we went to cut back things," he said, you know, "I just need to have Dave there at my wedding."

I also do a timeline workshop, which gets me in front of a lot of couples now. I'm just showing them the differences and the timelines, what we have here in Hawaii, what we have in California, what they see on the East coast, all the differences, and I share with them how I believe that your timeline shouldn't be set up because of where you're from. I think it should be set up because of the words that you use to describe your day; right?

I also teach them how to do that. I show them how to move things around because I believe that if it works one way in Hawaii and it's totally different in the



other two locations, why couldn't you move things around to match what you want your day to be like? And so that's what I teach in the timeline class, and with that I also take a moment and I share "wow" moments on how to wow their guests not through design but through entertainment, how to create moments that their guests will never stop talking about.

And when I can get in front of that many people, I book quite a few weddings, and it's just a matter of every time you—there was this one sales book I read years ago that said the more you can get in front of your client, the easier it's going to be to make that sale. The more they see you, the easier it's going to be. And so if I'm in front of them at the expo and I'm in front of them at the groom's workshop and the timeline workshop and maybe another workshop somewhere else, I've already spoken to them four times and they feel comfortable with me. So makes it easier.

M B: So where do you see yourself going with your business? Where do you see yourself in five, 10 years with your company?

D L: Well, eight or 10 years ago I actually quit. I actually quit to slow down a little bit because we were doing 150 to 200 school dances and other types of events in California, and I also managed a restaurant and there was all these other things going on. So I stopped. When I came out here, 9/11 hit, and when that hit, my job fell through. And so I just went to the wedding expo to see what the market looked like, and within the first year we were full-time. And so it was just a different thing.

There's so many different ways you can take things. I mean, with the economy and things like that, I'll tell you we were in the right position because we are working with the locals here [on Oahu]. On Maui, the other island, they're mainly destination, and when the economy got hit, they lost 50 percent of their business.

...So it's like I guess I'm watching to find out where we're going with things. I think that I'm happy right now having the four crews in our company. I don't think that I would grow that much more. I think we're just going to stay on top of just being able to create some unique and really fun events for our couples.

And we don't only do weddings. We do quite a few project grad nights too to keep the kids safe when they graduate...we try to do any type of event that is memorable. So we don't do a lot of regular school dances, but we'll focus on the proms.

M B: Is there anything else you want to make sure people know about you or ways to check you out?

D L: Well, we have made DVDs for the groom's workshop, as well as the timeline workshop. And there are probably over 75 DJs around the country right now that are doing the groom's workshop...So if people are looking to stand out in their area by doing a groom's workshop or focusing on the grooms when everything is about the bride, it really helps you stand out... The website is groomsworkshop.com, and they can get the discs on there, if they'd like. My company site is DynamicSoundsHawaii.com. **MB**

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Travellin' Man

Whether it's a Mobile Beat event, a lighting tradeshow like LDI, or a music industry show like NAMM, if you end up at the American DJ booth, you will encounter one of the hardest working but greatest to know representatives of any company serving the DJ market: American DJ's national sales manager, Alfred Gonzalez.

Recently, Mobile Beat Publisher Ryan Burger sat down with Alfred to get the scoop on how he got into the lighting game, and how he and his company are approaching the DJ market these days.

Ryan Burger: Alfred, I understand you've been with the company pretty much almost since the beginning. Tell us how you got into the whole mix of everything American DJ.

Alfred Gonzalez: Well, at the age of 12, my brother and I decided to become DJs. We used to go and shop at all the DJ stores. And we happened to come upon the DJ store which is called SML Incorporated, which was Surplus Merchandise Liquidators, which was a division before American DJ actually established.

And so I started there working in the warehouse packing boxes, sending out stuff for UPS, also unloading trucks, going on deliveries and picking up products, everything you'd probably think about in a warehouse. From that point, American DJ was developing, and that was in back of our retail store. At that time, we were just importing basically DCAMs, hot lights, oscillators, helicopters. And so what I would do also was—part of my delivery thing—was run to the airport, pick up a truckload of those type of fixtures that were sent to the airport (at that time, from Taiwan). So then we'd sell them in the retail store.

And before we knew it, the retail store was growing with the DJ business, and at that DJ store we sold all types of products, everybody in the business. But then on the back side, it was only American DJ and then we started establishing dealerships throughout the country with American DJ. They both ran independent companies. And then once that happened, American DJ was growing so big that they had to get a bigger warehouse. So the retail store stayed at the same location, and then American DJ, of course, got a big warehouse and started bringing in more products...A few years after that, the retail store had slowed down due to some of the giants in the business—Circuit City, Best Buy, and so on.

So at that point, the owner of American DJ, Chuck Davies, asked if I wanted to go back and work on the American DJ part. And I said, sure. I'd already had my experience of working in the warehouse, working as a salesman in retail, working as a manager, and also I'm dealing with the reps and training sales staff and all that. So all that kind of helped going into American DJ and developing from there.

R B: So you've truly been there since the absolute beginning. Tell us about what you're doing now with the company.

A G: Well, when I first went back to American DJ, I started off with whatever opportunities came up...One was audio. We

brought in our audio and I'd go across the country and go with the reps and go visit dealers and talk to them about our audio products and try to get them to bring them in. We were doing accessories and cables and all kinds of cases and things like that; again with the lighting and the audio part and then the all-in-one thing.

At that time it was a little more competitive because there was a lot more established companies in those areas that had been around for years. But it was something that we had in our mind and we were targeting those areas. And eventually, as of today, you can see with AccuCable and American Audio, things like that, that we're progressing in that.

But even going back, when I was doing that I was going around, visiting dealers, training the dealers on our products, also training our sales reps about our products as well. And at the same time, I was learning a lot, not only from the dealers but the sales reps that I was traveling with. So I picked up some good traits from every different rep, from every different dealer, and I kind of put that all together.

I've already been on the DJ end of it. My father had a nightclub, so I learned that part of the business a bit; and then of course, working the retail part...

And still today, it's pretty much the same responsibilities. Obviously with the title "national sales manager" I manage the whole sales team. We have sales guys in Canada, Mexico and South America, as well as a large team in the United States, which at present is our biggest market. So those are some of the duties that I take on as a sales manager.

R B: And I know you're very active in traveling. Tell us a little about your involvement with ADJ On Tour.

A G: Yeah. Well, you know what? It worked hand in hand, because obviously as you know, Mobile Beat had their tour going all over. So we had our sales rep join with you, and at the same time we were doing our ADJ On Tour events surrounding the dates that you guys had them. And it worked out really well because I got out there—and it's one of the things that goes way back from when I first went back to American DJ was just traveling and going out and meeting the people that actually use our products...Not only that, they're giving you some feedback about the products, how we can make them better...Some of these guys do it four to five days a week, you know? So who's the best one to give you knowledge and ex-



perience about your product? It's the people that are using it. So that's why for me it's very educational out there...

You know, we go out there...and I'm kind of calculating, well, only about 20 percent are doing uplighting; so that leaves 80 percent opportunity for all these guys to make more money if they invest in it. So that's one of the things that we're looking for, areas like that that we can have these mobile DJs grow and invest into lights that are going to give them a huge return. So again, the educational part of it is the main thing why we're out there on the road.

R B: Who else has joined you on these tour stops?

A G: Well, we've had salesman-product specialist Edgar Bernal, which is also known as DJ E-Tronik, who was the 2010 DMC champ. And what he does with us is he goes out there and he demonstrates all the American Audio products. He's really the flagship of American Audio right now and the VMS4. He shows people all the techniques and they get to see a pro do his thing at every ADJ On Tour...You know, every mobile DJ always wants to be the next DJ higher in line, whether it's a touring DJ, a club DJ, or just the biggest mobile DJ out in the market. So that's a good thing with American Audio and Edgar going out there and really demonstrating 110 percent of how these units work. So it's the VMS4, the VMS2, the Versadeck. Not only that, he's actually showing five different media software players to help them choose the right application for the gigs that they're doing.

And then also, of course, our sales manager for American Audio, Tom Parrett, has been to quite a few of them as well. And for him it's great because he's the eyes and ears of American Audio out there. So he goes out and really gets the feedback from the end users, and also get suggestions of how

we can make our American Audio products better.

...By us going out there we actually convince them that these are good, durable products. On the lighting side, it's going to fill a lot of needs in order to grow their business.

With the ADJ On Tour, it's not so much for the purpose of just selling our products, but it's educating the people. And again, when we do these we're educating them about uplight and so on and so on. They have a lot of choices when it comes to lighting or audio...So it doesn't always lead to a sale, but it leads more to education and it gets them out there really thinking about it. And maybe at that time, they're not going to purchase those types of products. But in a couple months they're going to save some money and they're going to say, hey, I remember I went to that On Tour and what they talked about, and this is how I'm going to expand my business.

R B: Is there anything that people might not know about yourself or about American DJ that you want people to know?

A G: You know, probably the biggest thing is that we want everyone to know that we're actually a partner in this business with them, because again we have our saying within the company, is "we're not successful unless you're successful." So that goes to the dealerships; that goes to the consumers. So that's the number one thing that we really do; one thing that we have at our company.

And again, you mentioned it earlier, we have a lot of employees that have been with the company a lot of years. As a matter of fact, most of the guys who started at the beginning were all from mobile DJs or they were from bands or audio engineers like that. And so everybody has a lot of experience. So that's the one thing why we can go out there and we can say, hey, here's this product, here's this product, and we put

the features in it that we feel we could use, because we've actually all used the products out in the field.

But again, not only our feedback, but the consumers' feedback and the dealers' feedback—the whole combination of that is what gives us the ability to create these great products and allows our business to keep on expanding and going to Elation Lighting, going to Global Truss and AccuCable and all these branches of our ADJ group.

R B: Fantastic. Alfred Gonzalez, national sales manager of American DJ, caring about the industry, getting out there. So if they don't reach you at the Mobile Beat Las Vegas show, they'll definitely reach you at the ADJ On Tour stop coming your way this year. **ME**



Email Your Way to More Business

TUNE UP YOUR DIGITAL CORRESPONDENCE

BY JIM WEISZ •

Most people have a preference for how they like to communicate. Are you a phone, email or text person? What are your clients? Part of running a successful business is adapting to your clients preferences. I personally prefer email. I email everyone—doctor, dentist, accountant, insurance agent—basically everyone I can contact via email, I do.

I hear complaints from DJs, usually older than me, that they wish people would just pick up the phone and call. Some of that lies in the fact that they think they can sell better when speaking to a prospective client. While for others, they did business for so long primarily over the phone, so they still prefer that. I have a hard time understanding that, since I really like email. However, I can relate since I'm not a fan of text. I use it to communicate with friends, but it is not my preferred method of communication—especially for business.

My biggest gripe with text is how short the messages have to be. However, that is also the best part about text. It forces you to be concise—which I find is key when communicating to prospective clients via email. So, while I rarely communicate with a prospective client via text, I do try to think in terms of text when emailing.

I'm sure there are DJs who have completely sold someone over text. I have not, but I have completed many bookings over email. Over the last couple years, my booking process has shifted and now my goal is to get a meeting with prospective clients. So, while I am not trying to book someone via email, I am still selling the client on meeting with me.

DON'T PUT OFF TO TOMORROW WHAT YOU CAN DO TODAY

Ever send an email to someone and wait days and days for a response? Pretty frustrating, isn't it? If someone has to wait days to get a response from you, there's a good chance you will end up at the bottom of their list. I am pretty meticulous about responding to emails from prospective clients, as well as current clients, within one business day. I appreciate when someone emails me back quickly, and I know my clients appreciate it too.

I am so serious about responding quickly, I was responding to emails a few hours after my wife gave birth to our second child. I spent all day in the hospital with my wife and the new baby. When they were resting, I got on my computer to respond to a couple emails. It didn't affect my family time and I was still able to respond to some emails. Some may think that's a bit overboard, but I own a small business, and I owe it to my clients to give them prompt replies. Fortunately, since I started this practice of responding within one business day, I have not had to break it. If something

came up and I wasn't able to adhere to that, I would be sure to turn my out-of-office reply on, so people emailing me would know why there was a delay.

With all that said, I am guilty of sometimes taking longer to respond to business emails that are not from a client or a prospective client. However, I want to give a good impression of myself and my company, so I do my best to respond in a very timely manner to all emails.

JUST SAY NO TO AUTO

Auto responders are great, in a way. They reply to emails for you without any action on your part. For years, I used them when someone would fill out a form on my website. Then I realized how



much I hated getting auto responses and stopped using them. If you're a small company, and run everything yourself, do yourself a favor and personally respond to each email—your clients will appreciate it. If you're a large company, assign someone to accept all the general email. They should forward emails to the appropriate person in the company or respond if it's just a general question. No email should ever go unanswered.

I promote that I don't use auto responders and the feedback I get from clients is great. They know if there's an email from me in their inbox, I wrote it. It shows personal service and also shows that you're very organized that you're able to handle all of your email in a timely manner.

TIME-SAVING TIPS

How many times have you gotten an email that said "I am getting married on X date. How much do you charge for a wedding?" Probably more times than you can count. Do you write a new response to that email every time? Hopefully not, or you'll never get anything done.

I use Outlook for my email.



Jim Weisz has been a DJ since 1999, primarily serving the wedding and school markets. Originally from Chicago, he relocated his thriving DJ business to Dallas in 2003. He used his company's web presence to effectively to re-establish his client base within a just a few months. Jim is a seminar speaker and also writes for MobileBeat.com on web issues. He can be reached at jim@discoverydjs.com.

In my drafts folder, I have about 20 different emails saved that I use on a regular basis. In any given day, I get three to five people emailing me asking for information on my services. I have a template email that I use to form my response. I copy it from my drafts, customize it based on the info I have from them, and send the response. In most cases, it takes two or three minutes per email.

Could I just use an auto responder? Sure, but then I lose that



personal touch. Also, I could be missing out on key things that I can bring up in the email. For instance, what if the bride lives in the same town as me. I'll add a little note mentioning that. Or, if I have worked at the venue a lot, I can throw something in to let them know I am very familiar with the venue.

One draft I have is called "website info for new bookings." It's an email with some brief information on how to use my DJ Intelligence client area, along with their login information. I can change a couple things in the email to customize it and have it sent within just a minute or two. Another example is an email to set up our final meeting before the wedding. That one is pretty standard, so I can usually just copy and paste that one, as is.

Want to save even more time when dealing with email? Keep them shorter. After 10 years in the industry, I know many of us have a weakness for being long-winded. But when it comes to email, staying concise is key. We live in a Facebook and Twitter world. People are getting more used to communicating in short bursts. Try to shorten up your emails and see if you can find a good balance between being succinct and getting your point across.

INBOX MASTERY

Another way to save time is to stay organized. The ONLY emails I have in my inbox are emails I need to handle. That means, if it's in my inbox, it is there for a reason. Either I need to respond to it, or there is a task associated with it I need to complete. I get a lot of email, yet I rarely have more than 5 items in my inbox.

How does that help? Well, for one, I can very quickly see what emails I still have to handle for the day. I hate wrapping up for the day and having emails I still need to respond to—even if they just came in within the last couple hours. My goal is to handle everything that day.

Another way it helps is that I can find what I'm looking for a lot faster by organizing emails I want to save into folders. I have folders for emails from current clients, past clients, testimonials, other vendors, marketing and hot leads. For the hot leads folder, I will check that once a week and follow-up with anyone I haven't heard back from who initially seemed interested.

MISCELLANEOUS MAIL MUSINGS

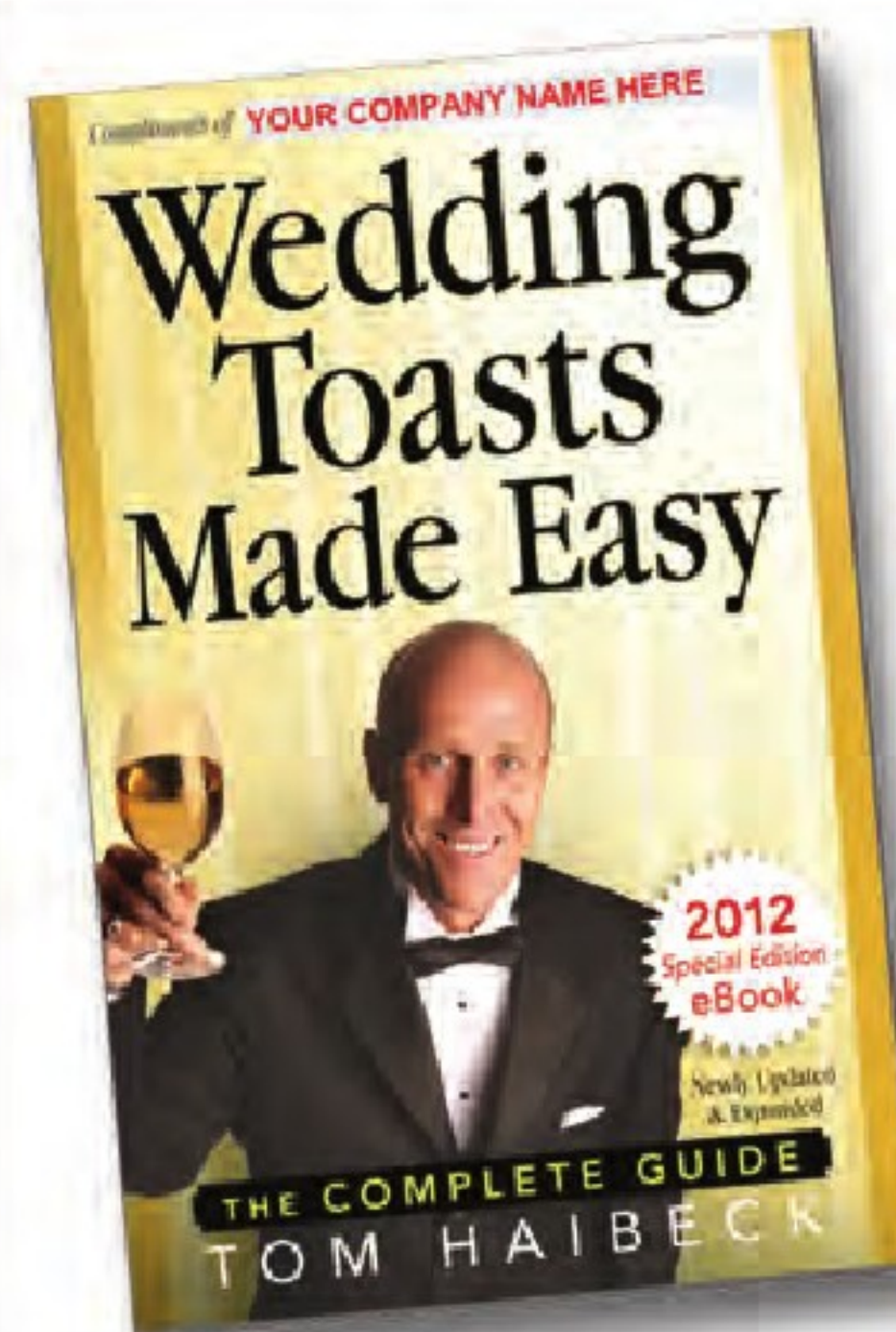
One of my major pet peeves with email addresses is if it isn't at your domain. Meaning, if your company name is Mobile Beat, your email should be @mobilebeat.com. You can forward that to another email address if you prefer, but you should have an email at your domain as your primary email. It adds credibility to your business.

Email signatures should include some basic information, including your phone number and a link to your website. Don't get too carried away with a huge signature. It will just add unnecessary clutter to your email.

Find your own balance for how and when to check your email. If you don't want to be completely tied to your email, be sure to at least have it up and running during normal business hours. If you don't mind having it go to your phone, that's a good option so you can respond when out of the office. However, don't compromise the professionalism of your emails just to respond from your phone. If you can't compose a good email from your phone, just wait until you get to your office.

Since I prefer email, I hope email continues to be the most popular method of contact. For my business, I probably get 100 emails for every 1 call I get—and I like that ratio. I like having a paper trail, and the fact that I can respond when I have time. I hate playing phone tag with someone, which is another reason I like email better.

Even if email isn't your preferred method of contact, you would be wise to do your best to embrace it as best you can since it can lead to more business if handled properly. **MB**



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Rackmount vs. Laptop

WHICH IS THE BETTER PERFORMER?

BY RICHARD MCCOY •

Electronic DJing (EDJ) has evolved into an integral part of the modern DJ performance. The technology is developing at the speed of light; new hardware with advance capabilities is being introduced by all the major manufacturers on a regular basis. Software companies are constantly updating their products to keep pace with the new hardware. Almost all new EDJ products now have a computer interface to increased functionality. My 45 years as a disc jockey and electronics engineer have taught me much about our industry and its technology. I hope to share this knowledge with you.

Take USB 2.0 as an example of change. It has become the standard EDJ hardware to computer interface. However the limitations of USB 2.0 have been reached, and a new USB 3.0 is available for use. Faster and with higher power ability, USB 3.0 is just one example of the continually advancing computer industry. There is also a SATA600



for faster disk access. Are you going to be ready for the new technology?

PORTABILITY AT WHAT PRICE?

The majority of EDJ's use a Laptop for all their entertainment and control applications. Laptops are small, very portable and self-contained. Just plug-and-play. Unfortunately, laptops have an inherent problem limiting their flexibility when it's time to advance the technology. It is very difficult to "upgrade" a laptop and many come with a lot of bundled software that can interfere with EDJ functions and operation.

Common upgrades are adding more memory or the installation of externally USB devices. All this puts additional stress on the power supply by increasing the thermal properties of the unit. Laptop cooling pads are now becoming a required piece of equipment to maintain operation.

raoke formats require various amounts of computing power to translate and convert.

NOT LOCKED IN A TOWER

There is no question that the portability, along with ease of use and set up are the main reasons why most EDJ's prefer a laptop computer, seeing the only alternative being a typical tower-style home PC, which would never make it on the road.

But wait, there is a more powerful alternative! Rackmount computers can be configured and modified to adapt to any performance requirement, while maintaining an upgrade path as technology develops. I've been using a 2U rackmount computer for six years. Each year I may "re-build" the entire system to keep current. I can change motherboards, CPU, memory, video card, disk storage and other functions as newer and better components become available. I keep the case and change the components.

This level of workmanship does require more than basic computer knowledge, but it's not beyond the capability of many EDJs. I currently have 4TB of removable RAID* One disk storage, two 1-GB video cards, DVD burner/player, wi-fi, 12 GB of RAM (64 Bit OS), 500W power supply, illuminated wireless keyboard/mouse, USB 3.0, fans and a shock mount chassis. All of this is prewired in a single case that also includes a mixer, CD/DVD/CD+G player (backup), Hercules RMX controller, two wireless microphones, power conditioner and monitor holder. I can reconfigure my system any time I wish. And the best part is that no one can pick it up and walk away with it!

Here are some typical laptop and rackmount configurations and their cost.



Most low to medium-priced laptop have a slower, 500GB hard drives and "shared" video memory for limited external screen resolution. Laptop CPUs are designed for minimum power usage and not performance. Just remember that loading on more functions, memory, video, HD speed and USB devices requires more power. Power also produces more heat. In addition, different audio, video and ka-

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EDJ SYSTEM	Minimum Laptop	Performance Laptop	Rack Mount High Performance
CPU	AMD C-50, 1GHz	Intel i5-2420M, 2.3GHz	Intel i7, X58, 2.3GHz
Disk	250GB (5400 RPM)	500GB (7200 RPM)	2TB (SATA600) Removable
Memory	2GB, DDR3-1033, Max 4GB	4GB, DDR3-1066, Max 8GB	8GB, DDR3-1600, Max 12GB
Video	WXGA, 1260x768, Shared	WXGA, 1366x768, 1GB	Card WXGA, 1366x768, 1GB
USB2 Ports	3, USB 2.0	3, USB 2.0	6, USB 3.0
Display	13.3 inch	15 inch	HP, WXGA (Separate)
Wi-Fi	Yes	Yes	Card
LAN	100MBs	1GMs	1GMs
Bluetooth	No	Yes, 3.0	Card, 3.0
HDMI Out	No	Yes	On Video Card
VGA Out	Yes	Yes	On Video Card
DVI Out	No	Yes	On Motherboard
Video Out	Yes	No	No
Card Reader	Yes	Yes	USB Adaptor
Camera	Yes	Yes	USB
Microphone	Yes	Yes	No
OS	Windows 7 Home, 32-bit	Windows 7 Home, 64-bit	Windows Professional, 64-bit
Bundled	Word, Excel & more	Word, Excel & more	Windows 7, 32Bit
Battery	4400 mAh	6000 mAh	N/A
Weight	4.85 lbs.	4.08 lbs.	18 lbs (Loaded)
Cost	\$329.99 USD	\$779.99 USD	\$1145.00 USD

The rackmount system is custom-built and designed for maximum performance, but it can be configured at a reduced cost by using more economical components. A less expensive version may cost about \$600 to build (no keyboard or monitor). The main advantage of a rack system is the ability to change and upgrade as technology advances. The case itself can be used again while the boards and card are replaced.

COMPARISON

Using Virtual DJ (Ver. 7.0.5b) software as a test bed in Four Player mode, for the Rackmount High Performance system, I discovered that there is no noticeable performance impact decoding any audio, video or karaoke formats, or while loading VERY large video files from disk. On the other hand, the Performance Laptop did show signs of slow video and MP3 loading but continued to output quality audio and video signals. The Low Cost Laptop did not perform well in the Four Player Mode and

was limited in the two player mode. There was "stoppage" in the video output due to the slow disk and CPU speed, but none with the audio. Large files will always cause slower loading time.

IN CONCLUSION

If you are a serious EDJ who insists on providing your clients with the best performance and reliability for Music, video and karaoke, then a rackmount system is the way to go. The higher capabilities of a top-quality system will only enhance your show. You will be able to add games, graphics, PowerPoint, internet music/video search, audio/video recordings, cameras and DMX lighting controls, not to mention a full-size keyboard and monitor to your system without impacting your show. And I'll mention it again: This system is NOT something that a person can pick up and walk away with.

If a rackmount system is beyond your budget or personal capabilities, make

sure to purchase a high-end laptop that will serve you for a long time. A good one should work well for 3-4 years before advancements make it "outdated." I STRONGLY RECOMMEND that all EDJs stay away from the low cost laptops just to save a dollar. It is not worth the problems.

There is a lot more that can be said about EDJing and the systems we use. In future articles, I will be addressing many issues confronting computer music users and how to make systems run better and easier. **ME**

* RAID = "redundant array of independent disks"

With his company A Sound Spectrum, Richard McCoy has been providing pro DJ services to the California Bay Area since 1966. He has served as a national officer of the ADJA, was a founder and officer of the ADJA's Northern California chapter, and is the founder and past president of the Bay Area Mobile Music Association (BAMMA). Rich is also a member and major contributor to the Institute of Electrical & Electronics Engineers (IEEE).

Cubular Combo

CHAUVET CUBIX TEAMS UP THE BEAMS

BY WILLIAM BURKETT •

I was also very impressed with the built-in sound-active mode, which was very accurate when responding to the beat of the music. I've found the Cubix selling for under \$200, and it's well worth it for a light that covers a lot of ground all by itself. **ME**

www.chauvetlighting.com

If you're looking for an individual fixture that will fill up the room and make for a high-energy atmosphere, then the CHAUVET Cubix is your light. When I first saw this light, I was also impressed with the name and the shape; something truly different. The unique fixture combines two effects in one, with centrally-mounted LEDs that produce multicolored effects, and four side-mounted derby effects that project rotating, multicolored beams.

It has a six-channel DMX system which includes 64 RGB and two tri-color LEDs. It weighs in at a 7.5 lbs., which is a little heavy but it is built solidly, the way you'd expect from CHAUVET.

Want a certain color all night? The user also has the option to pick colors in stand-alone mode so you don't need a DMX controller to pick your color. If you want to have multiple lights it also has the power link option so you can run them together and don't have to mess with running more extension cords just to plug in another light.

I found that the Cubix works well with a light fog or haze in the room. It takes care of the middle of the floor while the four outside corners bring the excitement around the sides of the floor.



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Gemini Mic Sends Solid Signal

BY MARC ANDREWS •

While I'm sure you're familiar with Gemini's wide selection of players and mixers, you may not be aware of their many wireless microphone systems ready to complete your DJ setup. I had a chance to check out their new UHF-5200 pro unit.

The UHF-5200 is well-built for the price point and has a good overall sound. There are two separate volume control dials on the receiver, going to two XLR outputs, or the two signals are also combined and sent to a 1/4" inch output. The range in our tests was good.

Transmitters are powered by two AA batteries and have mute buttons. Gemini claims they can squeeze out up to eight hours of battery life; in our test at a wedding, the units lasted the full night

when being used continually for introductions, toasts and more, and being turned on and off continually during the dance.

These units are available with ei-

ther two headsets or two handheld units, although I would personally love a package that came with one headset and one handheld unit, thus it could be used for the average wedding DJ that needs a headset for themselves when they are out in the audience or for a handsfree operation and the other one to be used for toasts and similar. But someone buying multiple systems, could easily mix the transmitters to suit their requirements.

Though Gemini is not known as a leader in the microphone market, this pro-level wireless unit has sound quality, range and reliability on par with many of the major mic makers' offerings. With an MSRP of just under \$500, and a street price around \$300, the UHF-5200 would be an economical way to meet your wireless mic needs. **MB**

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AKG Mic Features Built-In Convenience

BY MARC ANDREWS •

On a recent weekend, for a corporate gig, I needed an extra wireless microphone unit and it was the perfect opportunity to roll out a WMS 470 Wireless Vocal Set D5 sent to us by AKG (part of the Harman Family of Pro Audio products), in addition to my regular Line 6 digital unit.

This AKG series of wireless microphones are in the 650-680 MHz range using a traditional RF signal. Trying out the handheld unit with the D5 dynamic element, I had a great experience. Set up is done via the receiver and transmitted to the microphone head (or body pack in the case of the headset or lavalier unit) via infrared. Once I figured out which part to point at the front of the receiver (ID10T error on my part), it sync'd up fantastically. Having physical volume control on the front of the unit in the form of a re-



cessed dial is also handy depending on how you have it hooked up.

The vocal clarity of the unit was great, and served well for myself and for the drunk karaoke singers at the corporate holiday party I was entertaining. A well-built unit with a great range.

While I didn't get to test the longevity of the battery, it is quoted as lasting 14 hours, and based on my experience of not seeing it go down below 12 hours remaining during my event with a new battery, it seemed to be a reasonable claim.

I appreciated a simple thing like the provided mute position and a green light when the unit is fully active and ready for voice signal. My past experience with EV and Line 6 microphones has taught me to wait a second or two before starting to speak, and having a little green light telling me when the mic is actually ready is an amazingly handy little feature.

The full unit is rack mountable in 1/2 space and comes with the transmitter, receiver, a battery, a stand adapter, two antennas, the rack mount kit and a power adapter. Various models in the WMS 470 series range in MAP from \$499 to \$599. **MB**

www.akg.com/wms470

A Fresh Rane Falls on the World of Mixers

RANE'S MP26 MIXER IS A WORTHY HEIR TO A TRADITION OF QUALITY

BY BRAD DUNSBERGEN •

For 20 years Rane ruled supreme in the world of club mixers with the venerable MP24. It was the longest continually produced DJ mixer, but then in 2006 it disappeared due to lead-free soldering requirements in the EU. Not long ago Rane released the stunning MP25 mixer to carry on in the legacy that the MP24 left. Now that we have the MP25, one would think, could you really ask for anymore in a mixer?

Well, with Rane being the company they are, and never one to rest on its laurels, Rane gives us the newest in a long and proud tradition of top-notch club mixers, the MP26.

This time around the MP26 takes everything that you like about the MP25 and adds an effects section, increases the size from 4U to 5U and moves the crossfader to the bottom center. And though it's aimed at the nightclub industry, the MP26 is a great addition to any mobile rig.

The first thing I noticed when opening the box is how well constructed and beautiful the MP26 is. Every knob, button and fader is laid out in a logical fashion. All knobs are coated with a rubber material that feels very nice on the fingers.

It sports a twenty-two-channel USB audio interface. This allows for the playback of four stereo sources, recording five stereo channels, and inserting computer-based effects. There are ASIO drivers for PC users and Core Audio drivers for those who use Macs. These allow for a low-latency interface between your favorite DJ software and the MP26.

Sound quality on the MP26 is second to none. Using my reference system there was absolutely no noticeable distortion. High were crisp and lows were thundering.

The MP26 features four 60mm long throw faders on each channel and Rane's own patented magnetic crossfader. Located above the crossfader is a three-position switch that controls the crossfader's contour. This is handy to get those quick cuts for DJs that scratch. Each channel contains an input selection knob for choosing between phono, line, aux or digital inputs. Each of aux inputs are available on any of the channels.

Each channel features Rane's Accelerated Slope 3-Band EQ for tone control with full cut. There is also a filter knob on each channel to control the combination high pass and low pass filters. A turn to the left cuts mids and highs and to the right cuts mids and lows. This is very useful for making perfect blends while beat mixing.

There are two microphone inputs using balanced 1/4" TRS and XLR combination jacks. Mic 1 has an input on the top of the mixer or on the rear. Mic 2 is rear-only but has a mic/line level switch. Each microphone channel boasts high and low tone control. When talk-over mode is engaged, the microphone is turned on and it automatically ducks all other program inputs by 10 db.

For processing your sound, the MP26 features a comprehensive effects system called FlexFX. Along with six synchronizing in-

ternal effects (Filter, Flanger, Phaser, Hold Echo, Robot and Reverb), it also gives you flexible access to external effect sources, for creative mixing. It can also be used with each microphone channel.

The MP26 possesses three sets of outputs; main, zone, and booth. The main outputs are made via balanced XLRs or RCA connectors. Booth and zone outputs are made with balanced 1/4" TRS connectors. Both zone and booth outputs feature independent volume control and auto-mono. The independent volume controls are very useful when doing cocktail hour in a different room from the main system. Auto-mono is also another great feature when



only using one speaker on the booth or zone. With many other mixers you would either have to choose to have all outputs mono or all stereo.

The MP26's entire collection of front panel controls are MIDI enabled. This is a very useful feature for mapping controls to your favorite DJ program. I actually mapped the crossfader to the video crossfader in my DJ program.

Overall the Rane MP26 is one of the very best DJ mixers that I have ever had the privilege to use. While the price may seem high to comparable DJ mixers, there really is no comparison. If you want a mixer from a company that has proven itself for many years, that is made right here in the good old USA and is a product that may out last your career, the MP26 may be a good investment. **MB**

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STANTON'S SCS.4DJ TAKES DIGITAL DJ CONVERGENCE A STEP FURTHER

BY DJ KRYSPI (AKA WILL GORDON) •



a controller. They involve the handling of external music. First, the navigation of music is a little difficult, mostly due to a lack of keyboard. If you want to make things easier, you can plug in a keyboard to facilitate searching. Secondly, in order to use some of the cooler features included in the SCS.4DJ, all of the music needs to be analyzed. The analyzing process does take a long time, and it uses space on your external storage unit, typically around 15% more than your music data. While the system can be used without analyzing, it's worth it to set it up overnight and let it analyze. Once it's analyzed you're good to go!

I loved the SCS.4DJ. It's perfect for me when I go over to a friends house, or if I'm running late and need something to run instantly. If I were a new DJ, this is the only thing I would need, aside from speakers, to start a career. The ease of use, and the amazing feature set make this the first system I've reviewed to truly incorporate everything I would look for in an all-in-one unit. **MB**

The Stanton SCS.4DJ is designed to be a digital DJ's true companion, with computer, software, and controller all in one unit. All you need are speakers, some music, and Stanton's system, and you're good to go.

The biggest focus for this system is the uninitiated DJ, someone without much equipment or expertise looking to get into the DJ scene. However, the specs and features are robust enough to satisfy even a seasoned veteran. Key features that Stanton is bringing to the table in this unit are Auto-DJ mode, one-button sync, and the ability to record your performance.

First thing I noticed taking the SCS.4DJ out of the box was how light it was, while still somehow not appearing cheap, which is definitely important if you're going to be carrying it around with you—something easy to carry that you won't have to worry about breaking as soon as something heavy lands on it. Set-up time for the SCS.4DJ was almost non-existent. Plug the system in, stick a USB stick or external hard drive in, turn your speakers on, and you have a party. The simple design made everything feel intuitive, and it was very easy to use "advanced" functions like syncing and looping.

The color screen, just a little bigger than an iPhone screen, is utilized very nicely, displaying waveforms clearly, even showing beatgrid markers to help with syncing and loops. And lastly, the vinyl pads were some of the best software-utilized pads I've come across for an under-\$500 unit. They're "weighted" using software to end a spinback naturally even if the physical platter has stopped spinning.

There's not much to dislike in this system. Two things bothered me, but both can be negated if you use the system only as

www.stantondj.com

It's In the Bag

Stanton now offers a new messenger-style bag specifically designed to hold the SCS.4DJ Mixstation, headphones, power supply and other accessories. Made to withstand the use and abuse of being on the road, the bag features a rugged nylon exterior and thick padded interior with 10mm EVA rubber sewn into multiple sides of the bag. For extra protection the bag has a custom foam removable cradle with a cutout specifically for the SCS.4DJ. Its heavy duty buckles, ergo-grip handle and padded shoulder strap allow the SCS.4DJ to be carried easily and safely from gig to gig. The bright "Stanton Blue" interior lining also allows for better visibility in dark clubs or rooms.

The compartments offered in the bag let users carry everything they need to operate the SCS.4DJ. There is the main compartment for SCS.4DJ, two side pockets (one double mesh net-style pocket, one solid nylon pocket), a front open "kangaroo style" pouch, a headphone compartment with zipper that has an inner sleeve pocket, and two small mini-pockets, perfect for small cables, USB lights and USB drives.



Raising Crane

CRANE STAND PRO: A STURDY SUPPORT FOR THE BRAINS OF YOUR RIG

BY WILLIAM BURKETT •

The Crane Stand Pro is a different stand than most. From its sturdy and heavyweight build to its uncanny ability to lock your computer into one place (so the only thing that rocks is your DJing), this stand was built for abuse and years on the road.

One of my biggest pet peeves is a messy setup—which some stands I have used previously directly correlate to. Crane made it easy on DJs by developing a stand that is a perfect fit for using the Serato Itch or Scratch Live programs, with the Serato box tucked neatly underneath, or similar arrangements leaving the spaghetti-cord mess to Italian chefs.

When I first opened the box, I noticed how heavy the stand was and that they didn't seem to take any short cuts on building it. Its clever design gives you total control, whether you like your laptop to be flat or at an angle. I was a little worried about it having a compressed locking mechanism, after having numerous stands with such a feature break at events, but it does not. But it still locks down tightly: You don't have to worry about your laptop slowly sliding down on you with the vibration from the bass or people

jumping around. The center tray for your hard drive (or external soundcard) is also nice because they made it removable if you don't need it.

My favorite part about this stand was at the end of the night when loading up, and I didn't have to mess around for 15 minutes trying to neatly fold this stand. Painless, quick, and easy describes tear-out, and before you can say "Late-night drive-through" the stand is tucked inside the high-quality bag provided by Crane, and on its way out to the vehicle. I have used lots of stands that are on the market and I would highly recommend supporting the Crane Stand Pro—because it's a piece of gear that solidly supports you back. **MB**



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Looking Ahead

12.5 PREDICTIONS AND CHALLENGES FOR A GREAT 2012

BY JEFFREY GITOMER •

Please note: These are not economic predictions. They are based on my personal observation and first-hand knowledge of sales forces across the United States—their present situation, and their future hope based on market conditions and readiness.

And please DO NOT COMPARE YOURSELF. Rather ask yourself: Am I ready to win more, based on these predictions and challenges?

PREDICTION 1: More business will be available as the economy begins to surge and the elections become a reality. **CHALLENGE:** Are you ready for an increase in business, not just with product and inventory ability—but with better attitude, mood, friendliness, and morale of the entire company?

PREDICTION 2: There will be pricing challenges even in the wake of greater business. **CHALLENGE:** Now is the time for PROFIT. You have left too much money on the table for the past two years. Create a better value proposition, and use it, rather than having to justify (and perhaps lower) your price.

PREDICTION 3: There will be an emphasis on 3rd-party purchasers and buying groups in order to leverage pricing. **CHALLENGE:** Build value-based relationships that the customer would lose out on if they joined the group. Get testimonials from customers that decided not to participate.

PREDICTION 4: Full participation in business social media is no longer an option *for your company*. **CHALLENGE:** Counsel your counsel and determine what you CAN do. Do that as fast as you can. Your plan must include all forms of business social media, and interaction with customers one-on-one. Need examples? There are plenty of them online right now. One of them may even be your competition.

PREDICTION 5: Full participa-

tion in business social media is no longer an option *for you personally*. **CHALLENGE:** Set up a business Facebook page where people can “like” you, and invite all your customers to begin to comment on your products, service, and impact of ownership or service provided. Your LinkedIn connections must exceed 501 and you must have at least 10 recommendations. This makes your image look powerful, structured, and reputable. Twitter must attract 500 followers, and you must tweet twice a day. Your YouTube channel must have at least 10 testimonial videos that use the most searchable words in your business category. Your blog is the real-world outlet for yourself and your customers—make it valuable and interact with customers one-on-one.

PREDICTION 6: Your personal reputation and brand will play a greater role in getting a sales meeting and getting a favorable decision. **CHALLENGE:** Google yourself to establish your base in January. Then take WEEKLY actions to enhance your status. Get testimonials. Volunteer for charity. Speak in public. Post on your blog. Get others to praise you. And build your reputation one action item, one good deed at a time.

PREDICTION 7: Your ability to differentiate yourself from the competition (in the mind of your customer) will be greater than ever. **CHALLENGE:** Begin by asking yourself and your present customers what differentiates you from your competition. Then take actions to widen the gap. **HINT:** The ordinary things are a great start. Use Ace of Sales emails (www.aceofsales.com) to begin the process.

PREDICTION 8: Your company will finally (after three years) begin to provide sales training. **CHALLENGE:** Is the training relevant? Is

the training acceptable to your sales team? Is the trainer acceptable to your sales team? Does the training incorporate the voice of your customers? Is the training working?

PREDICTION 9: You will lose more than one sale to an inferior competitor. **CHALLENGE:** Find out why and fix it. **HINT:** It ain't price!

PREDICTION 10: More face-to-face meetings will be necessary to build relationships, or you will become vulnerable to the competition. **CHALLENGE:** Double your existing face-to-face meetings from last year, and double your networking hours.

PREDICTION 11: Breakfast will be the new lunch. **CHALLENGE:** Your connections, relationships, and even your prospects are crunched for time. The two-hour lunch will wane. An early morning, 30-minute meeting over coffee will net more and better results. Set a goal of three breakfasts a week.

PREDICTION 12: Your sales plan/goal/quota/numbers will be much more attainable. **CHALLENGE:** The business is out there for you to earn. Your perceived value, your perceived difference, and your reputation will determine your numbers way more than your price.

PREDICTION 12.5: Your personal dedication or rededication to excellence will reach new heights. **CHALLENGE:** Allocate three hours a day to YOU. Allocate an hour for social media and personal branding. Allocate an hour for customer interaction. And allocate an hour for reading and study. You will have to allocate more time for personal development and training because the new challenges require new knowledge.

If you're looking for a game plan, if you're looking for a success plan, I've just given you one that will make 2012 more than you could hope for. All you have to do is WORK HARD. **MB**

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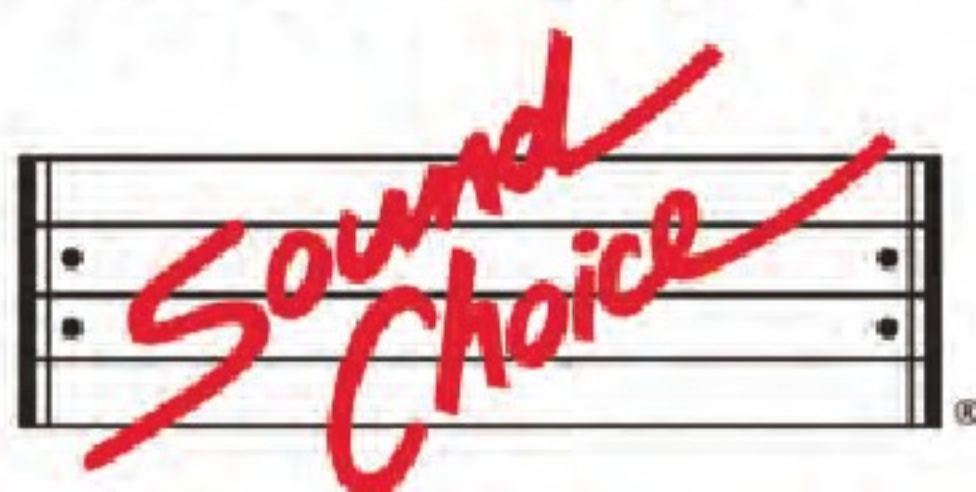
Jeffrey Gitomer is the author of *The Sales Bible*, *Customer Satisfaction is Worthless—Customer Loyalty is Priceless*, *The Little Red Book of Selling*, *The Little Red Book of Sales Answers*, *The Little Black Book of Connections*, *The Little Gold Book of YES!* Attitude, *The Little Green Book of Getting Your Way*, *The Little Platinum Book of Cha-Ching*, *The Little Teal Book of Trust*, *The Little Book of Leadership*, and *Social BOOM!* His website, www.gitomer.com, will lead you to more information about training and seminars, or email him personally at salesman@gitomer.com.

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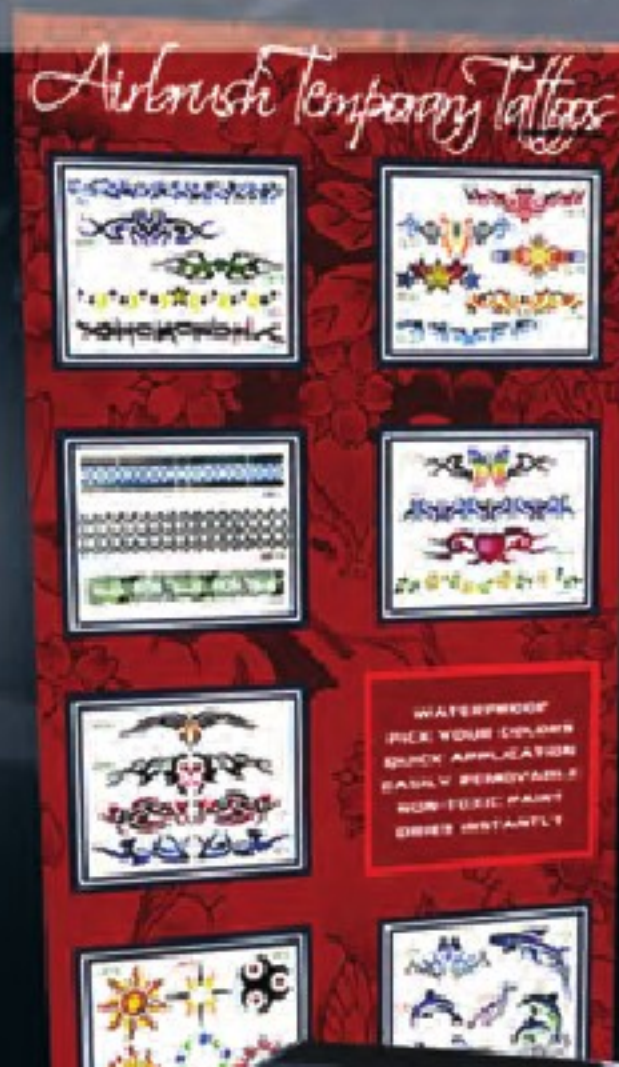
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Marketing's Greatest Ally

WAIT FOR IT... WAIT FOR IT...

BY JAY CONRAD LEVINSON •

I won't wait. I'll tell you right off that marketing's greatest ally is your patience. More extraordinary marketing has bit the dust due to impatience on the part of the business owner than for any other reason.

You watch as the powerful stonecutter raises his hammer to hit the huge stone. He hits it hard, again and again. On the third blow, the stone splits in two and the magnificent statue inside is revealed. Think that means it took three blows of the hammer to do the big job?

You know it didn't. It took 500 and maybe 5,000 blows. That final blow wasn't crucial all by itself, but only as one of many blows that combined to achieve the stonecutter's goal. To a clueless neophyte observing, it took only three blows. But you, the stonecutter and me know the real truth.

The real truth is that marketing is a whole lot like stonecutting. Your dynamite website might not do the job. Your aggressive mailings might fall short as well. But your website and mailings, combined with your telemarketing, trade show booth, advertising, publicity and patience get the job done very nicely.

Which blow of the stonecutter gets the credit for the masterpiece? Which marketing weapon gets the credit for moving the prospect from off the fence and onto your customer list? It's the stonecutter's patience that gets credit for what he has hewn from the rock. It's your patience that wins the laurels for the profits generated by your marketing.

It takes a unique person to stay the course while blow after blow fails to hit home. It takes remarkable talent to remain with the marketing program when instant results are not produced. Yet, for many members of a time-conscious public, instant gratification is not quite swift enough. This is a characteristic of many people, the guerrilla marketer not included.

Great stonecutters know that there is no rock they cannot split. They have more patience than any rock. Great marketing people know there is no challenge they cannot surmount. They have more patience than their competition.

Their behavior is demonstrated in both their restraint from making changes in their marketing programs and their willingness to continue executing a marketing strategy despite the absence of quick financial strokes.

The stonecutter picks a spot on the rock and hammers at it over and over. You pick a niche and aim for it, marketing over and over. Eventually, the rock splits. Eventually, the niche is occupied



and dominated, the marketing goals attained. It didn't take genius as much as it took steadfastness.

Your life will be filled with frustration and anxiety if you expect your marketing, brilliant or otherwise, to produce superb results instantly. But if you give your program the time to penetrate minds and motivate behavior, to persuade and create desire, you will discover that marketing does indeed work and that patience is the age-old secret of success.

Marketing and stonecutting are different from most human activities. No stonecutter expects results in a hurry. But all stonecutters are positive that they can do the job they set out to do if they concentrate upon the results down the road rather than the hard rock surface facing them. Many small businesses are run by people who gaze intently at the rock surface. So short a gaze results in prematurely abandoned marketing campaigns.

Guerrillas do not even acknowledge the surface. It's insignificant compared with what they will hew with their patience. This farsighted approach illuminates the way to their goal. They see that the way is not so much a route as an attitude. This is the attitude of the stonecutter. This is the mindset of the guerrilla. Both have what appears to the innocent as an impossible task. Both know that there is no way they will fail.

Success comes to those who market if they begin with a plan, if they continue breathing life into it, and if they have the patience to move beyond the need for instant results. **ME**

Jay Conrad Levinson is the author of the modern business classic, **Guerrilla Marketing**, which has become a landmark book in 62 languages. Small and large businesses alike have applied the principles of *Guerrilla Marketing* because of their simplicity, common sense, and proven track record. 20 million copies of **Guerrilla Marketing** books have been sold worldwide, and the many universities now include the concept in their MBA programs.



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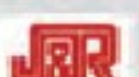
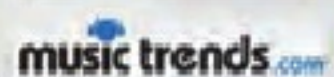
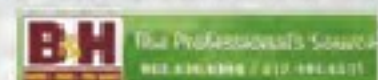
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Your Best Source of Referrals

DO YOU MAKE IT EASY FOR CLIENTS TO RECOMMEND YOU ONLINE?

BY JOHN STIERNBERG •

In the July 2010 issue of *Mobile Beat*, we talked about generating referrals, and making sure that you and your mobile entertainment business are referable. The fundamentals haven't changed: 1) Show up on time, 2) do what you say you are going to do, 3) finish what you start, and 4) say "please" and "thank you." Doing those things consistently make you referable, but do not necessarily assure that your clients will refer you. What do you need to do to generate referrals?

Will past clients take initiative? Are you optimizing online tools? This article addresses these issues and recommends three action tips for success.

WHY REFERRALS ANYWAY?

You know the expression, "The best advertising is word of mouth." When someone says good things about you, they are providing "third-party credibility." It's not you bragging or paying for promotion. Instead, a happy client recommends your service. Prospective clients are far more comfortable approaching and hiring someone that one of their peers has hired successfully. Peer groups are not limited to people who know each other. They can be "friends and followers" in the 21st-century sense.

The relevance of this is at the heart of social media today. Your peers have more street cred than the business that is offering virtually anything for sale. That applies to reviewing and sourcing services (like mobile entertainment) in addition to goods.

So why work at generating referrals? Because they eliminate (or at least minimize) cold call selling. Say that a couple is getting married and needs to hire a DJ. You hear about it or see the engagement announcement in your local media. You could contact them directly, introduce yourself, and ask if you could meet with them to discuss their wedding entertainment plans. Or, you can seed the market with referral sources so that the couple or their wedding planner is aware of your good work and calls you. That ringing phone (or text or e-mail) is a beautiful thing!

PUT YOURSELF IN THE CLIENT'S PLACE

Want to go out for dinner and you're eager to try a new place? It's possible that you would ask friends, co-workers, or family for a recommendation before you would Google "restaurants" and take a chance. But sometimes it isn't practical to make phone calls or chat with trusted advisors. In those circumstances, the next best thing is to check out reviews online. Angie's

List, Google Reviews, YouTube, and Facebook (among many others) all feature reviews of virtually everything. The level of detail ranges from the simple thumbs up "Likes" to lengthy reviews or blog entries with plenty of details.

There are two levels of client involvement in terms of driving referrals to you.

Passive. The client agrees to be a reference when you ask them. They will say good things about you if anyone contacts them, but they don't otherwise take action.

Active. The client agrees to post a positive review on your website or Facebook page. There are degrees of this. For example, they may simply click a like button or post multiple positive reviews and encourages their friends, family, and co-workers to hire you. This is active promotion vs. waiting for someone to contact them.

HOW TO HELP YOUR CLIENTS PROMOTE YOU

Why would a happy client refer actively vs. passively? It boils down to asking them for their help. Here are three suggestions for how to make it easy for your clients to promote you.

Action Tip 1. Set up your website, Facebook page, YouTube channel, LinkedIn profile, and any other online outlet with places where clients can easily talk about you. This means making your website interactive, which may cost a little time and money, but is worth it.

Action Tip 2. Contact your past clients and invite them to post reviews. They won't necessarily know about it until you tell them, so take the time to reach out. E-mail blasts and Twitter

tweets may get a few random replies. Personal phone calls yield two things: 1) a higher positive response rate and 2) the opportunity to ask them if they know anyone planning an event.

Action Tip 3: Send a thank you note to everyone that posts (referability skill #4—say "please" and "thank you"). Wow, those fans will become your diehard advocates when you simply say "thanks."

And if for any reason a client refuses to cooperate or posts a bad review, you are immediately presented with the opportunity to do preemptive damage control (hope that doesn't happen...).

HERE'S THE POINT...

Passive references are better than nothing, but active referral sources and online buzz are competitive advantages. While you need to work at it, there is a big payoff: more gigs and more happy clients. Be sure to implement the Action Tips in sequence: 1) set up your online tools, 2) invite past clients to post reviews, and 3) thank them for their efforts.

Next time we'll switch gears and talk about using your sound and lighting rig as a competitive tool. In the meantime, best wishes for success in mobile entertainment in 2012! **MB**

Why would a happy client refer actively vs. passively? It boils down to asking them for their help.



John Stiernberg is founder of Stiernberg Consulting (www.stiernberg.com). His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com. You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.

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Right or Wrong Answer?

YOUR PHONE ETIQUETTE...WHAT DOES IT SAY ABOUT YOU?

BY JASON WELDON •



Over the last year or so I have been consulting with quite a few wedding-based businesses (not just DJs) and I have noticed an alarming trend. We will answer our phones anywhere, anytime and at any place. And the reason most commonly answer given is "That could be a lead!" Just watch the next DJ seminar you are in. Watch how many people get up and leave the seminar to talk on the phone.

The first etiquette rule is to show respect to where you are. You don't have to answer your phone all the time. It is downright rude to the people around you. If you are out to dinner, on the plane or in a seminar, other people don't want to hear your conversation.

So, the first piece of advice is to let the voicemail be your friend. Record daily voicemails letting the caller know what is going on with your day. Something simple like this:

Hi, this is Jason, I appreciate your call and hope you don't mind leaving me a message. Today is the "x" day of "Month" and I will be in a few meetings in the morning and returning my calls after 2pm. I should be able to get back to you before 6pm. I look forward to hearing from you and appreciate your patience. Oh and by the way, it is supposed to rain tomorrow, so you may want to carry your umbrella.

This lets the caller know exactly what is going on and when they can expect to hear from you. Perfect!

When you answer the phone at bad times, what is this telling the person on the other end? If it is indeed a lead, are you really prepared to give them the information they need while you are in the mall, in the line at Subway or worse yet, in the car with friends? No, you are not. It is better to call

them back at a particular time later in the day when you are focused on returning calls and not asking someone for paper and a pen. You need to have a comfortable place to talk to your prospect.

Having a proper place to sell your services will go a long way. I still believe in having some kind of an office, even if it is in the basement of your house. Being able to shut the door, concentrate on your follow ups and devote all your attention to your prospect will be key in trying to get them to book. I also believe in having some kind of a land line phone. Cell phones are great, but landlines don't cut out, they sound clear and they have much better voicemail control.

The second etiquette rule is for you. You are not a 24/7/365 business. So don't treat yourself like one. And the tip for that is having office hours, even if you don't have an office. On your voicemail, just simply say your hours. It lets callers know right away why you aren't answering your phone. It also lets them know when you are going to call them back. This one thing alone will allow you to not answer your phone the next time I am giving a seminar!

The moment you say "hello," you are selling. Make sure the setting is appropriate to get them to say, "We want to go with you!" **ME**

Jason is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.



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